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DRESS—AS A FINE ART.

BY MRS. MERRIFIELD.

PART I.



IN a state so highly civilised as that in which we live, the art of dress has become extremely complicated. That it is an art to set off our persons to the greatest advantage must be generally admitted, and we think it is one, which, under certain conditions, may be studied by the most scrupulous. An art implies skill and dexterity in setting off or employing the gifts of nature to the greatest advantage, and we are surely not wrong in laying it down as a general principle, that every one may endeavour to set off or improve his or her personal appearance, provided that in doing so, the party is guilty of no deception. As this proposition may be liable to some misconstruction, we will endeavour to explain our meaning.

In the first place, the principle is acted upon by all who study cleanliness and neatness, which are universally considered as positive duties, that are not only conducive to our own comfort, but that society has a right to expect from us. Again, the rules of society require that to a certain extent we should adopt those forms of dress which are in common use, but our own judgment should be exercised in adopting these forms to our individual proportions, complexions, ages, and stations in society. In accomplishing this object, the most perfect honesty and sincerity of purpose may be observed. No deception is to be practised, no artifice employed, beyond that which is exercised by the painter, who arranges his subjects in the most pleasing forms, and who selects colours which harmonise with each other; and by the manufacturer, who studies pleasing combinations of lines and colours. We exercise taste in the decoration and arrangement of our apartments and in our furniture, and we are equally at liberty to do so with regard to our dress: but we know that taste is not an instinctive perception of the beautiful and agreeable, but is founded upon the observance of certain laws of nature. When we conform to these laws, the result is pleasing and satisfactory; when we offend against them, the contrary effect takes place. Our persons change with our years; the child passes into the youth, the youth into maturity, maturity changes into old age. Every period of life has its peculiar external characteristics, its pleasures, its pains, and its pursuits. The art of dress consists in properly adapting our clothing to these changes.

We violate the laws of nature when we

seek to repair the ravages of time on our complexions by paint, when we substitute false hair for that which age has thinned or blanched, or conceal the change by dyeing our own grey hair; when we pad our dress to conceal that one shoulder is larger than the other. To do either is not only bad taste, but it is a positive breach of sincerity. It is bad taste, because the means we have resorted to are contrary to the laws of nature. The application of paint to the skin produces an effect so different from the bloom of youth, that it can only deceive an unpractised eye. It is the same with the hair: there is such a want of harmony between false hair and the face which it surrounds, especially when that face bears the marks of age, and the colour of the hair denotes youth, that the effect is displeasing in the extreme. Deception of this kind, therefore, does not answer the end which it had in view; it deceives nobody but the unfortunate perpetrator of the would-be-deceit. It is about as senseless a proceeding as that of the goose in the story, who, when pursued by the fox, thrust her head into a hedge, and thought that because she could no longer see the fox, the fox could not see her. But in a moral point of view it is worse than silly; it is adopted with a view to deceive; it is *acting a lie* to all intents and purposes, and it ought to be held in the same kind of detestation as falsehood with the tongue. Zimmerman has an aphorism which is applicable to this case—"Those who conceal their age, do not conceal their folly."

The weak and vain who hope to conceal their age by paint and false hair, are, however, morally less culpable than another class of dissemblers, inasmuch as the deception practised by the first is so palpable that it really deceives no one. With regard to the other class of dissemblers, we feel some difficulty in approaching a subject of so much delicacy. Yet as we have stated that we are at liberty to improve our natural appearance by well adapted dress, we think it our duty to speak out, lest we should be considered as in any way countenancing deception. We allude to those physical defects induced by disease, which are frequently united to great beauty of countenance, and which are sometimes so carefully concealed by the dress, that they are only discovered after marriage.

Having thus, we hope, established the innocence of our motives, we shall proceed to mention the legitimate means by which the personal appearance may be improved by the study of the art of dress.

Fashion in dress is usually dictated by caprice or accident, or by the desire of novelty. It is never, we believe, based upon the study of the figure.

It is somewhat singular that while every lady thinks herself at liberty to wear any textile fabric or any colour she pleases, she considers herself bound to adopt the form and style of dress which the fashion of the day has rendered popular. The despotism of fashion is limited to *form*, but *colour* is free. We have shown, in a former essay,* what licentiousness this freedom in the adoption and mixture of colours too frequently induces. We have also shown that the colours worn by ladies should be those which contrast or harmonise best with their individual complexions, and we have endeavoured to make the selection of suitable colours less difficult by means of a few general rules founded upon the laws of harmony and contrast of colours. In the present essay, we propose to offer some general observations on form in dress. The

subject is, however, both difficult and complicated, and as it is easier to condemn than to improve or perfect, we shall more frequently indicate what fashions should not be adopted, than recommend others to the patronage of our readers.

The immediate objects of dress are twofold—namely, decency and warmth; but so many minor considerations are suffered to influence us in choosing our habiliments, that these primary objects are too frequently kept out of sight. Dress should be not only adapted to the climate, it should also be light in weight, should yield to the movements of the body, and should be easily put on or removed. It should also be adapted to the station in society, and to the age of the individual. These are the essential conditions, yet in practice how frequently are they overlooked; in fact, how seldom are they observed! Next in importance are general elegance of form, harmony in the arrangement and selection of the colours, and special adaptation in form and colour to the person of the individual. To these objects we purpose directing the attention of the reader.

It is impossible within the limits we have prescribed ourselves to enter into the subject of dress minutely, we can only deal with it generally, and lay down certain broad principles for our guidance. If these are observed, there is still a wide margin left for fancy and fashion. These may find scope in trimmings and embroidery; the application of which, however, must also be regulated by good taste and knowledge. The physical variety in the human race is infinite, so are the gradations and combinations of colour, yet we expect a few forms of dress to suit every age and complexion! Instead of the beautiful, the graceful, and the becoming, what are the attractions offered by the dress-makers? What are the terms used to invite the notice of customers? Novelty and distinction. The shops are "*Magasins de Nouveautés*," the goods are "*distingués*," "*recherchés*," "*nouveaux*," "*the last fashion*." The new fashions are exhibited on the elegant person of one of the dress-maker's assistants, who is selected for this purpose, and are adopted by the purchaser without reflecting how much of the attraction of the dress is to be ascribed to the fine figure of the wearer, how much to the beauty of the dress, or whether it will look equally well on herself. So the fashion is set, and then it is followed by others, until at last it becomes singular not to adopt some modification of it, although the extreme may be avoided. The best dressers are generally those who follow the fashions at a great distance.

Fashion is the only tyrant against whom modern civilisation has not carried on a crusade, and its power is still as unlimited and despotic as it ever was. From its dictates there is no appeal; health and decency are alike offered up at the shrine of this Moloch. At its command its votaries melt under fur boas in the dog-days, and freeze with bare necks and arms, in lace dresses and satin shoes, in January. Then, such is its caprice, that no sooner does a fashion become general, than, let its merits or beauties be ever so great, it is changed for one which perhaps has nothing but its novelty to recommend it. Like the bed of Procrustes, fashions are compelled to suit every one. The same fashion is adopted by the tall and the short, the stout and the slender, the old and the young, with what effect we have daily opportunities of observing.

Yet with all its vagaries, fashion is extremely aristocratic in its tendencies.

* See Art-Journal for the year 1852



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Had the Bloomer costume, which has obtained so much notoriety, been introduced by a tall and graceful scion of the aristocracy, either of rank or talent, instead of being at first adopted by the middle ranks, it might have met with better success. We have seen that Jenny Lind could introduce a new fashion of wearing the hair, and a new form of hat or bonnet, and Mlle. Sontag a cap which bears her name. But it was against all precedent to admit and follow a fashion, let its merits be ever so great, that emanated from the stronghold of democracy. We are content to adopt the greatest absurdities in dress when they are brought from Paris, or recommended by a French name, but American fashions have no chance of success in aristocratic England. It is beginning at the wrong end.

The eccentricities of fashion are so great that they would appear incredible if we had not ocular evidence of their prevalence in the portraits which still exist. At one period we read of horned head-dresses which were so large and high, that it is said the doors of the palace at Vincennes were obliged to be altered to admit Isabel of Bavaria (Queen of Charles VI. of France) and the ladies of her suite. In the reign of Edward the IV., the ladies' caps were three quarters of an ell in height, and were covered by pieces of lawn hanging down to the ground, or stretched over a frame till they resembled the wings of a butterfly.* At another time the ladies' heads were covered with gold nets like those worn at the present day. Then again, the hair stiffened with powder and pomatum, and surmounted by flowers, feathers, and ribbons, was raised on the top of the head

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short, that the girdles were placed almost under the arms, and as the dresses were worn at that time indecently low in the neck, the body of the dress was almost a myth.

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that there was reason to fear that the whole of the drapery might also become a myth; a partial re-action then took place, and the skirts were lengthened without increasing the width of the dresses, the consequence of which was felt in the country if not in the towns. Then woe to those who had to cross a ditch or a stile! one of two things was inevitable, either the unfortunate lady was thrown to the ground—and in this case it was no easy matter to rise again—or her dress was split up. The result depended entirely upon the strength of the materials of which the dress was composed. The next variation, the *gigot* sleeves, namely, were a positive deformity, inasmuch as they gave an unnatural width to the shoulders, a defect which was further increased by the large collars which fell over them, thus violating one of the first principles of beauty in the female form, which demands that this part of the body should be narrow—breadth of shoulder being one of the distinguishing characteristics of the stronger sex. We remember to have seen an engraving from a portrait by Lawrence of the late Lady Blessington, in which the breadth of the shoulders appeared to be at least three quarters of a yard. When a person of low stature, wearing sleeves of this description, was covered with one of the long cloaks which were made wide at the shoulders to admit the sleeves, and to which was appended a deep and very full cape, the effect was ridiculous, and the outline of the whole mass resembled that of a hay-cock with a head on the top. One



absurdity generally leads to another; to balance the wide shoulders, the bonnets and caps were made of enormous dimensions, and were decorated with a profusion of ribbons and flowers. So absurd was the whole combination that when we meet with a portrait of this period we can only look on it in the light of a caricature, and wonder that such should ever have been so universal as to be adopted at last by all who wished to avoid singularity. The transition from the broad shoulders and gigot sleeves to the tight sleeves and graceful black scarf was quite refreshing to a tasteful eye. These were a few of the freaks of fashion during the last half century. Had they been quite harmless, we might have considered them as merely ridiculous, but some of them were positively indecent, and others detrimental to health. We grieve especially for the former charge; it is an anomaly for which, considering the modest habits and education of our countrywomen, we find it difficult to account.

It is singular that the practice of wearing

dresses cut low round the bust should be limited to what is called full-dress, and to the higher and, except in this instance, the more refined classes. Is it to display a beautiful neck and shoulders? No, for in this case it would be confined to those who had beautiful necks and shoulders to display. Is it to obtain the admiration of the other sex? That cannot be; for we believe that men look upon this exposure with unmitigated distaste, and that they are inclined to doubt the modesty of those young ladies who make so profuse a display of their charms. But if objectionable in the young, whose youth and beauty might possibly be deemed some extenuation, it is disgusting in those whose bloom is past, whether their forms are developed with a ripe luxuriance which makes the female figures of Rubens appear in comparison slender and refined, or whether the yellow skin stretched over the wiry sinews of the neck remind one of the old women whom some of the Italian masters were accustomed to introduce into their pieces to enhance by contrast the beauty of the principal figures. Every period of life has a style of dress peculiarly appropriate to it; and we maintain that the uncovered bosom so conspicuous in the dissolute reign of Charles II., and from which, indeed, the reign of Charles I. was not, as we learn from the Vandyck portraits, exempt, should be limited, even in its widest extension, to feminine youth or rather childhood.

If the dress be cut low, the bust should be covered after the modest and becoming fashion of the Italian women, whose highly picturesque costume painters are so fond of representing. The white drapery has a peculiarly good effect placed as it is between the skin and richly coloured bodice. As examples of this style of dress, we may refer to Sir Charles Eastlake's "Pilgrims in Sight of Rome,"* "The Grape-Gatherer of Capri"† by Lehmann, and "The Dancing Lesson"‡ by Mr. Uwins, all of which are engraved in the *Art-Journal*. Another hint may be borrowed from the Italian costume; we may just allude to it *en passant*.



If bodices fitting to the shape must be worn, they should be laced across the front in the Italian fashion. By this contrivance the dress will suit the figure more perfectly, and as the lace may be lengthened or shortened at pleasure, any degree of tightness may be given, and the bodice may be accommodated to the figure without compressing it. We find by the picture in the Louvre called sometimes "Titian's Mistress" that this costume is at least as old as Titian.

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tions of fashion; we must mention one point in which it has continued constant from the time of William Rufus until the present day, and which, since it has entailed years of suffering, and in many instances has caused death, demands our most serious attention. We allude to the pernicious



practice of tight-lacing, which, as appears from contemporary paintings, was as general on the Continent as in this country.

The savage American Indian changes the shape of the soft and elastic bones of the skull of his infant by compressing it between



two boards; the intelligent, but prejudiced Chinese, suffers the head to grow as nature formed it, but confines the foot of the females to the size of an infant's: while the highly intellectual and well-informed European lady limits the growth of her waist by the pressure of the stays. When

we consider the importance of the organs which suffer by these customs, surely we must acknowledge that the last is the most barbarous practice of the three.

We read in the History of France that the warlike Franks had such a dislike to corpulency that they inflicted a fine upon all who could not encircle their waists with a band of a certain length. How far this extraordinary custom may have been influential in introducing the predilection for small waists among the ladies of that country, as well as our own through the Norman conquerors, we cannot determine.

During the reign of Queen Elizabeth, the whole of the upper part of the body from the waist to the chin, was encased in a cuirass of whalebone, the rigidity of which rendered easy and graceful movement impossible. The portrait of Elizabeth by Zucchero, with its stiff dress and enormous ruff, and which has been so frequently engraved, must be in the memory of all our readers. Stiffness was indeed the characteristic of ladies' dress at this period; the whalebone cuirass covered with the richest brocaded silks was united at the waist with the equally stiff vardingale or fardingale, which descended to the feet in the form of a large bell without a single fold.

There is a portrait in the possession of Mr. Seymour Fitzgerald, of the unfortunate Mary Queen of Scots when quite young, in a dress of this kind, and one cannot help pitying the poor girl's rigid confinement in her stiff and uncomfortable dress. The figure in the accompanying cut represents Jeanne d'Albret, the mother of Henri IV., in the fardingale.

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If the proportions of the figure were generally understood, we should not hear of those deplorable, and in many cases fatal, results of tight-lacing which have unfortunately been so numerous. So general has the pernicious practice been in this country, that a medical friend, who is professor of anatomy in a provincial academy, informed us that there was great difficulty in procuring a model whose waist had not been compressed by stays. That this is true of other localities besides that alluded to, may be inferred from a passage in Mr. Hay's lecture to the Society of Arts "On the Geometrical Principles of Beauty," in which he mentions having, for the purpose of verifying his theory, employed "an artist who, having studied the human figure at the Life Academies on the continent, in London, and in Edinburgh, was well acquainted with the subject," to make a careful drawing of the best living model which could be procured for the purpose. Mr. Hay observes, with reference to this otherwise fine figure, that "the waist has evidently been compressed by the use of stays." In further confirmation of the prevalence of this bad habit, we may refer to Etty's pictures, in which this defect is but too apparent.†

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THE DOMESTIC MANNERS OF
THE ENGLISH.

DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

IX.—DOMESTIC AMUSEMENTS AFTER DINNER.—THE CHAMBER AND ITS FURNITURE.—OCCUPATIONS AND MANNERS OF THE LADIES.—SUPPER.—CANDLES, LAMPS, AND LANTERNS.—BED; FREEDOM OF MANNERS.—THE TOILETTE; BATHING.—CHESTS AND COFFERS IN THE CHAMBER.

THE dinner hour, even among the highest ranks of society, was early in the forenoon, never later than eleven or twelve o'clock; and, except in the case of great feasts, it appears not to have been customary to sit long after dinner. After the dinner was taken away, and the ceremony of washing had been gone through, the wine cup appears to have been at least once passed round, and then they all rose from table. While the older members of the family retired to attend to their affairs, the ladies returned to their chambers, or went into the orchards or gardens to amuse themselves. Thither they were often followed by the young men, who, if out of doors (and sometimes indoors), joined with them in dancing, though the amusements in the chambers seem to have been more usually chess, or tables, or games of questions and answers. We find these often alluded to in the fabliaux and romances of the thirteenth and fourteenth centuries. In one of the fabliaux, a knight having been received hospitably at a feudal castle, after dinner they wash, and then drink round, after which they go to dance—

ses mains
Lava, et puis l'autre gent toute,
Et puis se burent tout à route,
Et por l'amor dou chevalier
Se vont trestuit apparillier
De faire karoles et dances.

In the early English romance of Sir Degrevant, after dinner the ladies go to their chambers to arrange themselves, and then some proceed to amuse themselves in the garden—

When the lordys were drawin, (withdrawn)
Ladies rysen, was not to leyn,
And wenten to chaumber ageyne,
Anon thei hom dygthus; (dight)
Dame Mildere and hyr may (maid)
Went to the orchard to play.

In the romance of Lanfal, we have the same circumstance of dancing after dinner—

And after mete Syr Gaweyn,
Sir Gyreyes and Agrafayn,
And Syr Lanfal also,
Wente to daunce upon the grene,
Uther the tour ther lay the queene,
Wyth syxty ladyes and mo.

They hadde menstrayles (minstrels) of moch honours,
Fydels, sytolys, and trompours,
And elles hyt were unryght;
Ther they playde, for sothe to say,
After mete the somerys day,
Alle what (ill) hyt was neygh nyght.

It was only on extraordinary occasions, however, that the dancing or walking in the garden continued all day. In the romance of Blonde of Oxford, the dinner-party quit the table, to go wander and play in the fields and forests round the castle, and the young hero of the story, on their return thence, goes to play in the chambers with the ladies.—

Après manger lavent leurs mains,
Puis s'en vont juer, qui ains ains,
Ou en forés ou en rivières,
Ou en deduis d'autres manières.
Jehans au quel que il veut va,
Et quant il revient souvant va
Jouer es chambres la contesse
O les dames.

There were two classes of dances in the middle ages, the domestic dances, and the dances of the jongleurs or minstrels. After the first crusades, the western jongleurs had adopted many of the practices of their brethren in the east, and among others it is evident from many allusions in old writers that they had brought westward that of the almeis, or eastern dancing-girls. These dances formed, like the vulgar fabliaux, a part of the jongleur's budget of representations, and were mostly, like those, gross and indecent. The other class of dances were of a simpler character, the domestic dances, which consisted chiefly of

the carole, in which ladies and gentlemen, alternately, held by each other's hands and danced in a circle. This mode of dance prevailed so generally, that the word *carole* became used as a general term for a dance, and *caroler*, to carole, was equivalent with to dance. The accompanying



No. 1.—A MEDIEVAL DANCE.

cut, taken from a manuscript of the Roman de Tristan, of the fourteenth century, in the National Library at Paris (No. 6956), represents a party dancing the carole to the music of pipe and tabor.

Other quieter games were pursued in the chambers. Among these the most dignified was chess, after which came tables, draughts, and in the fourteenth century cards. Games of forfeits, and of questions and answers, were also a favourite amusement, and in these, as described in old writers, they often wandered very far from the limits of propriety. When

no gaiety of this kind was going on, the ladies of the household were employed in occupations of a more useful description, among which the principal were knitting, weaving, embroidering, and sewing. Almost everything of this kind was done at home at the period of which we are now speaking. In one of Rutebeuf's fabliaux, a woman makes excuse for being up late at night that she was anxious to finish a piece of linen cloth she was weaving—

Sire, fet-elle, il me faut traimer
A une toile que je fais.

And in another fabliau, that of Guillaume au Faucon, a young "bachelor," entering suddenly the chamber of the ladies, finds them all occupied in embroidering a piece of silk with the ensigns of the lord of the castle. Our next cut



No. 2.—THE THREE FATES.

taken from an illumination in an early French translation of the Metamorphoses of Ovid (in the National Library, MS. 6986), represents three ladies (intended for the three Fates) em-

ployed in these domestic occupations, and will give us a notion of the implements they used.

Domestic animals, particularly dogs and birds, were favourite companions of the ladies in their chambers. A favourite falcon had frequently its "perche" in a corner of the chamber; and in the illuminations we sometimes see the lady



No. 3.—LADY AND DOG.

seated with the bird on her wrist. Birds in cages are also not unfrequently alluded to through the thirteenth and fourteenth centuries. Cats were kept for destroying vermin, but are less frequently alluded to as domestic favourites. Little dogs, on the contrary, are the usual



No. 4.—INTERIOR OF A CHAMBER.

chamber companion of the ladies, and are frequently represented under this character in the illuminated manuscripts. Our Cut No. 3, from a manuscript of the St. Graal, in the British Museum (MS. Addit., No. 10,293, fol. 31), written in the thirteenth century, represents a queen seated in conversation, with her dog in her lap. The next cut, from an illumination in the interesting manuscript of the Roman de Meliadus in the British Museum (MS. Addit., 12,228, fol. 310), belonging to the latter half of the fourteenth century (the reign of our Edward III.), represents the interior of a chamber, with two little dogs gamboling about. In the curious work on domestic economy, entitled the Ménagier de Paris, written about the year 1393, the lady of the household is particularly recommended to think of the "chamber beasts," such as little dogs, the "chamber birds," &c., inasmuch as these creatures, not having the gift of speech, could not ask for themselves.*

The chamber was, as might be expected, more comfortably furnished than the hall. The walls were covered with curtains, or tapestry, whence this apartment is frequently termed in the fabliaux and romances the *chambre encortinée*. The story of a fabliau printed in my *Anecdota Literaria* turns upon the facility with which a person might be concealed behind the "curtains" of the chamber. There was a fireplace and chimney in the wall. Besides a bench or stool to sit upon, there was usually a chair in the chamber. In the fabliau of the Bouchier d'Abbe-

* Item, que par la dicte dame Agnes vous faciez principalment et diligemment penser de vos bestes de chambre, comme petit chiens, oiselets de chambre; et aussi la beguine et vous pensez des autres oiseaus domés, car ils ne pevent parler, et pour ce vous devez parler et penser pour eulx, se vous en avez.—*Ménagier de Paris*, il. 62.

ville, the priest's lady, when she rises out of bed to dress, is represented as placing herself in a chair—

En le caiere s'est assise.

In the early English romance of Horn, the lady, receiving a gentleman into her chamber, gives him a rich chair which would hold seven people, and which is covered, in true regal style, with a baldekin.—

The miri maiden, also sone
As Hatherof into chamber come,
Sche wend (*thought*) that it were Horn;
A riche cheir was undon,
That seiven might sit thereon,
In swiche craft y-corn (*chosen*).

A baudekin theron was spred,
Thider the maiden hadde him led
To siten hir befor,
Frount (*front*) and spices sche him bede,
Wine to drink, wite and rede,
Bothe of coppe and horn.

There was an *escrin*, or cabinet, which stood against the wall, which was often so large that a man might conceal himself behind it. Chests and coffers were also kept in the chamber, and it contained generally a small table, which the lord or lady of the house used when they would sup in private.

But supper, being the second meal in the day at which the whole household met together, was generally a more public one, and was held like the dinner in the hall, and with much the same forms and services. It was preceded and closed by the same washing of hands, and the table was almost as plentifully covered with viands. After having washed, the company drank round, and it seems to have been the usual custom, on leaving the supper-table, to go immediately to bed, for people in general kept early hours. Thus, in one of the pious stories printed by Meon, in describing a royal supper-party, we are told that, "when they had eaten and washed, they drank, and then went to bed."

Quant orent mengié, si laverent,
Puis burent, et couchier alerent.

And in another story in the same collection, the lady receives a stranger to supper in a very hospitable manner—"when they had eaten leisurely, then it was time to go to bed."

Quant orent mengié par loisir,
Si fu heure d'aler gesir.

Sometimes, however, there was dancing and other amusements between supper and bedtime. Thus, in the romance of Sir Degrevant,—

Bleve (*quickly*) to soper they dyght,
Both squiere and knyght;
They daunsed and revellede that nyght,
In hert were they blythe.

In a fabliau published by Barbazan, on the arrival in a nobleman's castle of a knight who is treated with especial courtesy, the knights and ladies dance after supper, and then, at bed-time, they conduct the visitor into his bed-chamber, and drink with him there before they leave him.—

Après mengier, chascuns comence
De faire caroles et dance,
Tant qu'il fu heure de couchier;
Puis amainment le chevalier
En sa chambre où fait fu son lit
Et là burent par grant delit;
Puis prindrent congé.—

One reason for keeping early hours was that candles and lamps were too expensive to be used in profusion by people in general. Various methods of giving artificial light at night are



No. 5.—A SUPPER.

mentioned, most of which seem to have been considered more or less as luxuries. At grand festivals the light was often given by men hold-

ing torches. In general, candles were used at supper. The accompanying cut, taken from the manuscript of the St. Graal already mentioned (fol. 260), represents a person supping by candle-light. In the fabliau of La Borgoise d'Orliens, a lady, receiving her lover into her chamber, spreads a table for him and lights a great wax candle (*grosse chandoile de cire*); and another lady, under similar circumstances (in the fabliau du Prestre et de la Dame), places on the table two candles fixed on silver candlesticks—

Desor la table et deus broissins
Où il avoit clerges d'argent,
Molt estoient bel et gent.

An old poem on the troubles of housekeeping, printed by M. Jubinal in his "Nouveau Recueil de Contes," enumerates candles and a lantern among the necessities of a household.—

Or faut chandelles et lanternes.

A manuscript of the thirteenth century in the French National Library (No. 6956), contains an illumination, which has furnished us with the accompanying cut, representing a man holding a lantern of the form then in use, and lanterns are not unfrequently mentioned in old writers. People went to bed with



No. 6.—MAN WITH LANTERN.

a candle placed in a candlestick of a different description from that used at table, and we learn from a story in the *Ménager de Paris* that it was customary for the servant or servants who had charge of the candles to accompany them into their bedroom, remain with them till they were in bed, and then carry the candles away. In another part of the *Ménager*, we are told that the bedroom candlestick ought to be one *à platine*, which is explained by flat-bottomed, and people are recommended, when they go to bed, "to put the candle out with their mouth or fingers," i. e., by blowing it out or squeezing the wick, "and not with their chemise," which has been explained as meaning that they were in the habit of throwing this article of dress upon the light to put it out when they went into bed.* In the fabliau of the Chevalier à la Corbeille, an old duenna, employed to watch over her young mistress, being disturbed in the night, is obliged to take her candle and go into the kitchen to light it; from whence we may suppose it was the custom to keep the kitchen fire in all night.

It appears to have been a common custom, at least among the better classes of society, to keep a lamp in the chamber to give light during the night. In one of the fabliaux printed in Meon, a man entering the chamber of a knight's lady at night, finds it lit by a lamp which was usually left burning in it—

Une lampe avoit en la chambre,
Par costume ardoir i s'iaut.

In the English romance of Sir Eglamour, we find several lamps burning in a lady's chamber,—

Aftur sopur, as y yow telle,
He wendyd to chaubur with Crystyabelle,
There laumpus were brennyng bryght.

* Et ayez fait adviser par avant, qu'ils aient chascun loing de son lit chandelier à platine pour mettre sa chandelle, et les aiez fait introduire sagement de l'estalndre à la bouche ou à la main avant qu'ils entrent en leur lit, et non mie à la chemise.—*Ménager de Paris*, II., 71.

We are naturally to suppose from this that a lamp gave but a dim light; and accordingly we are told in another fabliau that there was little light, or, as it is expressed in the original, none, in a chamber, where nothing but a lamp was burning.—

En la chambre lumiere n'ot,
Hors d'un mortier qu'iluec ardoit,
Point de clarté ne lor rendoit.



No. 7.—A BEDROOM CHAMBER-SCENE.

In the accompanying cut, taken from an illumination in a manuscript of the fourteenth century in the National Library in Paris (No. 6988), a nun, apparently, is arranging her lamp before going to bed.

It was now a matter of pride to have the bed furnished with handsome curtains and coverings. Curtains to beds were so common, that being "under the curtain" was used as an ordinary periphrasis for being in bed; but the curtains appear to have been suspended to the ceiling of the chamber, with the bedstead behind them. With regard to the bed itself, there was now much more refinement than when it was simply stuffed with straw. Beds among the rich were made with soft feathers (*duvet*); in the Roman de la Violette we are told of a bed made of *befu*—perhaps of flocks. From the vocabulary composed by Alexander Neckam early in the thirteenth century, we learn that the bed was covered much in the same way as at present. First, a "quilt" was spread over the bed; on this the bolster was placed; over this was laid a "quilt poynté" or "rayé," (courtepointe, or counterpoint); and on this, at the head of the bed, was placed the pillow. The sheets were then thrown over it, and the whole was covered with a coverlet, the common material of which, according to Neckam, was green say, though richer materials and even valuable furs, were used for this purpose. In the *Lai del Désiré*, we have mention of a quilt (*coille*), made in checker-wise; of pieces of two different sorts of rich stuff, which seems to have been considered as something extremely magnificent.

Sur un bon lit s'ert apuée;
La coille fu à eschequers
De deus pailles ben faiz e chers.

One custom continued to prevail during the whole of this period, that of sleeping in bed entirely naked. So many allusions to this practice



No. 8.—KING AND QUEEN IN BED.

occur in the old writers, that it is hardly necessary to say more than state the fact. It is true

that in some instances in the illuminations persons are seen in bed with some kind of clothing on, but this was certainly an exception to the rule, and there is generally some particular reason for it. Our cut (No. 8), taken from the Roman of the St. Graal, in the British Museum (MS. Addit., No. 10,292, fol. 21, v°), represents a king and queen in bed, both naked. The crowns on their heads are a mere conventional

thirteenth century, in the British Museum (MS. Addit., No. 10,292, fol. 266), will illustrate this observation, and at the same time show the ordinary manner of bathing during this and the following century.

Our Cut No. 11, from another volume of the same manuscript (MS. Addit., No. 10,293, fol. 266) represents a lady at her toilette. It is a subject on which our information at this period

manuscript of the romance of Melindas, in the British Museum (MS. Addit., No. 12,223, fol. 312), which is a good representation of a bed of the fourteenth century. A lady has introduced a king into her chamber, and they are conversing privately, seated on the bench of the bed. In some of these illuminations, the persons conversing are seated on the bed itself, with their feet on the bench.



No. 9.—NIGHT-SCENE IN A HOSTELRY.

method of stating their rank. In the next cut, taken from a manuscript of the romance of the Quatre Filz d'Aymon, of the latter part of the fourteenth century, in the National Library in Paris (No. 6970), there is still less room left for doubt on the subject. The people seem to be sleeping in a public hostelry, where the beds are made in recesses, not unlike the berths in a modern steamer; the man on horseback is supposed to be outside, and his arrival has given alarm to a man who was in bed, and who is escaping without any kind of clothing. In the English romance of Sir Isumbras, the castle of Isumbras is burnt to the ground in the night, and his lady and three children escaped from their beds; when he hurried to the spot, he found them without clothing or shelter—

A doleful sight the knyghte gane see
Of his wyfe and his childre thre;
That fro the fyre were dede;
Alle als naked als they were borne
Stode togidre undir a thorne,
Brydewe swete of thaire bedde.

Curiously enough, while so little care was taken to cover the body, the head was carefully covered at night, not with a nightcap, but with a kerchief (*couverchief*) which was wrapped round it.

The practice just alluded to, combined with the indiscriminate manner in which people slept together in the same room, and the want of decorum with which men were admitted at all times into the chambers of the ladies, must have produced a very unfavourable effect on social



No. 10.—A LADY BATHING.

manners and morals. The annexed cut, taken from the manuscript of the St. Graal, of the

is not very abundant. The round mirror of metal which she is employing was the common form during the middle ages, and was no doubt derived from the ancients.



No. 11.—LADY AT HER TOILETTE.

The chamber, as it has been already intimated, was properly speaking the women's apartment, though it was very accessible to the other sex. It was usually the place for private conversation, and we often hear of persons entering the chamber for this purpose, and in this case the bed seems to have served usually for a seat. Thus, in the romance of Eglamour, when, after supper, Christabelle led the knight into her chamber,—

That lady was not for to hyde,
Sche sett hym on hur beddys syde,
And welcomyd home thet knyght.

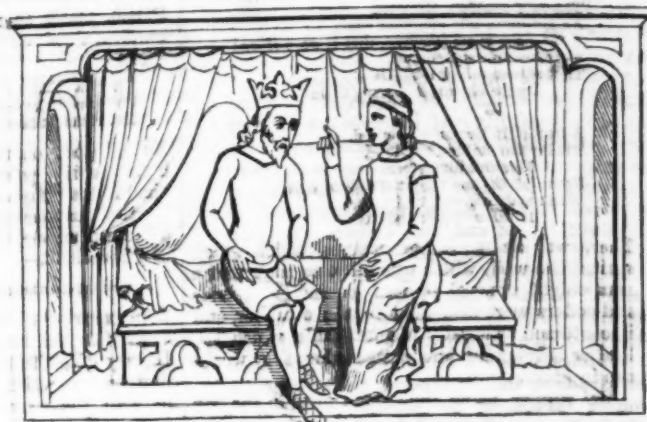
Again, in a fabliau printed by Meon, a woman of a lower grade, wishing to make a private communication to a man, invites him into her chamber, and they sit on the bed to converse,—

En une chambre andui en vent,
Desor un lit assis se sont.

And in the fabliau of Guillaume au Faucon, printed by Barbazan, Guillaume, visiting the lady of a knight in her chamber, finds her seated on the bed, and he immediately takes a seat by her side to converse with her,—

La dame seoit sor un lit,
Guillaume s'est el lit assis
Joste la dame o le cler vis;
Rit et parole et joe a li,
Et la dame tot autresi.

In the illuminated manuscripts, scenes of this kind occur frequently; but in the fourteenth century, instead of being seated on the bed, the persons thus conversing sit on a bench which runs along the side of the bed, and seems to belong to the bedstead. A scene of this kind is represented in our Cut No. 12 (taken from a



No. 12.—CONVERSATION IN THE CHAMBER.

The illuminators had not yet learned the art of representing things in detail, and they still too often give us more conventional representations of beds, yet we see enough to convince us that the bedsteads were already made much more elaborately than formerly. Besides the bench at the side, we find them now with a hutch (*huche*) or locker at the foot, in which the possessor was accustomed to lock up his money and other valuables. This hutch at the foot of the bed is often mentioned in the fabliaux and romances. Thus in the fabliau Du Chevalier à la Robe Vermeille, a man, when he goes to bed, placed his robe on a hutch at the foot of the bed,—

Sus une huche aus piez du lit
A cil toute sa robe mise.

And another, in the fabliau of Constant Duhamel, to appease an enemy, offers him all the money he has in "his hutch by his bed,"—

J'ai en ma huche lez mon lit
Cent sols de deniers à vostre ois.

Another, having extorted some money from a priest, immediately puts it in the hutch—

Les deniers a mis en la huche.

Our Cut No. 13, from a MS. in the National Library in Paris (No. 6956), represents a miser examining the money in his hutch, which is



No. 13.—A MISER AND HIS HOARD.

here detached from a bed, but in some other illuminations a hutch of much the same form appears attached to the bed foot.

It may be observed in conclusion that, in the middle ages, few people, except in castles and great mansions, had any extra chambers for strangers; but when visitors came, they made them a bed on the floor in their own chamber, or, more usually, in the hall. This practice is very often alluded to in the early stories, the plots of which frequently turn upon it.

ON THE RED PIGMENTS CALLED
"LAKES."

BY MRS. MURKIN.

THERE are several conditions which influence the durability of pigments, namely, first, the nature and properties of the pigments themselves and their purity from extraneous matter; secondly, their mixture with other colours; and thirdly, the vehicle with which they are employed. We shall offer in the present article a few remarks on the red pigments called "Lakes," chiefly with reference to these conditions.

Lakes have usually the reputation of being wanting in durability, yet the traveller in Italy is frequently astonished at the brilliancy of the lake colours on paintings whose age is reckoned by centuries. "Where," says Tassi, speaking in his "Lives of the Bergamasque painters," of the beautiful blue and lake colours on Italian pictures of the cinque-cento—"Where will you find such colours now?" Having, on a former occasion* alluded more particularly to this subject, it will be unnecessary now to enumerate instances of the beauty of the lake colours in old paintings. It will be sufficient to point out their existence, and to observe that, with these examples before us, we should be wrong in imputing to every kind of lake the character of want of durability; the difficulty lies in recognising that which was at once so beautiful and so durable.

It has been already observed† that the old masters possessed several kinds of lake. The earliest were those prepared from the wood of the *Cesalpinia Sappan* (the *Brazil-Wood* or *Verzino* of the old painters), from lac, and from the clippings of scarlet cloth, called *Lacca di Cimatura* by the Italians. The red cloth used for this purpose was sometimes dyed with kermes (the *grana* of the Italians). With regard to the *Lacca di Cimatura*, it is astonishing that such a round-about, unscientific method of preparing lake as that of discharging the colour from wool previously dyed red, and then precipitating it upon a white earth, should have prevailed for so long a period, and in so many countries; and it is difficult to imagine what advantage this method could have possessed over the more simple one of preparing a lake directly from the dye-drug itself, especially as we know this was done in the case of lac. We find, however, that this former method, which can be traced from the fourteenth century, was practised in this country within the last hundred years, a receipt for it being contained in the "Handmaid of the Arts" (the second edition of which was published in 1765.)

Cochineal was introduced into Europe about 1523, but though generally known in Italy it was considered as a new pigment, the qualities of which were not thoroughly known in 1547, and it was admired for the brilliant colour of the lakes prepared from it. It preserves the latter character to the present day, but it is considered to be less durable than lac and madder.

The history of madder as a pigment is not so clear. We find it mentioned in early medieval MSS. of the north of Europe; then we lose sight of it until 1612, when Neri gives a receipt of his own invention for preparing a lake from it. Even after this time receipts for madder lake, and notices of its use in painting, are scarce. Yet during the whole of this period madder was in great repute as a dye-drug, and was extensively cultivated in Flanders and Holland. The madders of Holland, called *Rosa di Fiandra*, were in great request for dyeing, and were famous throughout Europe, especially at Venice. It is the opinion of Merimée‡ that madder lake was much used by the old masters, and that the most durable lakes were prepared from this root, but he quotes no authority for his supposition, except the opinion of M. Chaptal, derived from the resemblance of the colour of madder lake to that of the lake on the paintings of Pompeii: until some documentary or

chemical proof can be given that madder was the substance of which the best lakes were formerly made, we must hesitate to concur in this opinion. The most conclusive argument, as it appears to us, against the use of madder lakes by the old masters, is that we have never yet seen any madder lake which equalled in depth of tint the intensely-coloured lakes we have seen on old pictures. That it might possibly have been used for the pink colours, we admit. The dark tints of madder lake partake of the yellow, the brown, and the purple principles which are found in the root; the rose and pink tints are never of great depth. Rubry madder has nothing in common with the gem but the name. If the old masters possessed the secret of preparing lake-coloured pigments of great depth, power, and purity of colour from madder, the secret has been lost. Yet that this plant is capable of producing intense and bright reds is evident from the celebrated Adrianople red dye, which is coloured with it.

The tests afforded by chemistry as to the nature of the different kinds of lake are not perfectly conclusive. Chemical tests can distinguish between animal, vegetable, and mineral substances, but they cannot distinguish the colouring matter of one animal substance, as for instance, lac, kermes, and cochineal, from each other. Neither can they distinguish one vegetable red colour from another. The animal lakes when burnt exhale the peculiar odour of burnt feathers, but it is not often that enough colour can be collected from old paintings to be detected by this test. It would be most desirable to ascertain whether some of the best lakes on old pictures, those of Pinturicchio at Siena and Rome for example, which are too old to have been cochineal, are of animal or vegetable origin. If the former, they must have been either lac or kermes; if the latter they may have been madder. Cennini says the lac-lake was the best. This was used we believe by Leonardo da Vinci, who mentions "Lacca senza gomma,"—that is, as we read it, "Lake freed from the gum (resin)." After the introduction of cochineal, lac and kermes lakes were less esteemed, for they did not possess the brilliancy of the cochineal, although they are believed to have exceeded it in durability, and the former fell gradually so entirely into desuetude, that we are not aware of any receipts for them in modern works.

The old lakes were generally of a cool tint; at a later period, they were made more scarlet by the addition of an acid; lemon-juice was frequently added to them with this intent. Acids are still added for the same purpose, but it is considered that what is gained in brilliancy is lost in durability. Sometimes, also, vermilion is mixed with the lake, to make it more scarlet; this, of course, renders the colour less transparent. The presence of vermilion may be detected by holding a little of the suspected colour, on the blade of a knife, in the fire or candle; the vermilion will entirely evaporate, while the lake will become first brown, then black.

But whatever doubt may exist as to the identity of the colouring-matter of the lakes, writers and artists generally agree that they are all liable to certain defects; and that in order to ensure, as far as the nature of the pigments will permit, their permanency, certain conditions must be observed. It is perhaps owing to the precautions the old masters took in the preparation of these pigments, and to their mode of using them, that the superior permanency of the colour is to be attributed.

In addition to their general character of fugacity, lakes, when used in oil-painting, are charged with the following imperfections:—In the first place, when kept some time after being mixed with oil, they become fat; secondly, they are frequently full of salts; and thirdly, they are bad dryers. The remedy for the first is to keep them in powder, and to mix them with oil or varnish only as they are wanted. With regard to the second defect—their being full of salts—this is a serious evil, for the salts not only retard the drying of the colour, but injure the picture: lake should always be tested to ascertain

whether it is free from salts; this may be easily done by any one: for the method of effecting it the reader is referred to a former page of this Journal.* Of the third defect, we must speak at greater length: lakes, it is well known, are chemical combinations of colouring-matter with a base, which is always white in colour, and which forms, with the colouring-matter, an insoluble compound; the most usual bases are alumina, and the oxide of tin; but phosphate of lime was formerly used occasionally, and for lakes of inferior quality, chalk, and other white earths, were substituted for alumina; the latter, of course, do not form insoluble compounds with the colour, which is therefore liable to be changed by several reagents.

The alumina-lakes are esteemed the most permanent; but they are bad dryers in oil, because the alumina which forms their base has such great affinity for water, that after being ignited, it has been known to absorb, in a dry atmosphere, 15½ per cent. of water; and, in a humid atmosphere, 33 per cent.† It is a well-ascertained fact, that the presence of water renders oil less drying; and the principle of most of the receipts for preparing drying oil, is to add to the oil some substance insoluble in oil—such as calcined sulphate of zinc, litharge, and calcined salt,—which has such affinity for water that, when thrown into the oil, it will seize upon the water, which it abstracts from the oil, when the latter becomes more drying—that is to say, more easily converted into a resin. When, therefore, it is considered that lakes are seldom so thoroughly dry as to be entirely free from water, it will readily be understood that, on this account, they are slow dryers when mixed with oil. The following experiments show that it is not merely sufficient to obtain them in a dry state from the colourmen, but that, after being thoroughly dry, they imbibed moisture from the atmosphere.

Ten grains of each of the following colours were dried on a piece of foreign paper, over a candle or before a fire, until they felt hot, but not so as to change the colour. They were then weighed again, when they showed the following results:—

Colours.	Loss by Drying.	Gained by Exposure to Air.
Indian lake, No. 1 (darkest)	1 gr.	just turned the scale.
Cochineal lake	2 grs.	nil.
Rose madder (crystal-ised) French	2 grs.	nil.
Brown madder	2 grs.	nil.
Purple madder	very little.	1 gr.
Madder carmine	1½ grs.	1 gr.
Scarlet lake	1 gr.	nil.
Purple lake	1½ grs.	1½ grs.
Brown pink	1 gr.	2 grs.
Vandyke brown	1 gr.	nil.
Burnt umber	nil.	nil.
Raw and burnt sienna	nil.	nil.
Roman ochre	nil.	nil.
Yellow ochre	nil.	nil.
Indian red	nil.	nil.

The colours which lost weight by drying are precisely those which are the worst dryers. All those colours which had lost weight by drying, were then placed in open papers in an uninhabited, but dry room, with an open chimney. The door and window were shut, to prevent the powders being dispersed by currents of air. They were left here for several days, when they were again weighed. The results were as in the third column.

That the driving off of the water accelerates the drying of the lakes, was proved in the following manner. The ten grains of the several colours which had imbibed moisture, or, in other words, which had increased in weight by exposure to the atmosphere, were divided into two portions; and one portion of each colour was again dried. A little of all the colours was then ground up with the common drying oil of the shops, and placed upon a framed glass, at the back of which was fixed a sheet of paper, on which was written the names of each colour, the dried colours being distinguished from the others. In every case the

* See Art-Journal for 1850, p. 180.

† "Alumina is a hydrate containing, when dried at the temperature of the atmosphere, almost half its weight of water. Even after ignition, alumina has such an affinity for water, that it cannot be placed on the scale of a balance without acquiring weight."—Henry's Chemistry.

* See Art-Journal for 1850, p. 180.

† Id. Ibid.

‡ De la Peinture à l'huile, pp. 439, 144.

dried colours were found most siccativ; they were all tacky, while the others were quite wet. From these experiments we learn an easy and simple method, and one which is in the power of every artist, of expediting the drying of lakes. It is merely to dry the quantity of lake intended for the day's work, either in the sun, before a fire, or in a spoon over the flame of a candle, first taking the precaution to fold the colour in a piece of thin paper to preserve it from dust and light, and care being taken not to change the colour of the pigment by burning it. A very short time suffices to dry the colour. These experiments also point out that lakes should be kept in a dry place, and excluded as much as possible from the air. It might be advisable also, from their known tendency to fade, to keep them from the light.

These experiments also prove the soundness of the practice of the old masters in accelerating, by exposure to the sun, or to the warmth of a stove, or even by the addition of certain ingredients to the vehicle, the drying of their oil-paintings. The rapid drying of the colours was hastened as much as possible, because it was believed that the wet colours were acted upon injuriously by the air, and that when once dry they were less liable to change. In the case of lakes, especially, this precaution is important, because, as we have seen, they imbibe moisture from the air; and the water which they hold in suspension retards the drying of the oil. It will also be readily understood why, when he directs the palettes of oil colours to be placed in water, Volpato* excepts lake, giallo santo (yellow lake), and verdigra, which are, he says, spoiled by the water, and must therefore be removed before the palette is put into water. Pacheco and Palomino, the Spanish writers and painters, make a similar remark; they say "lake must not see water."

The directions of the old masters to grind the lake very stiff—as stiff as butter, so that one may cut it—should be strictly followed; and the drying should be accelerated by artificial means, either by the heat of a stove, by mixing it with a drying varnish, or by adding to it some dryer. A dryer for lake, frequently mentioned by old writers, is powdered glass; but if that operated at all as a dryer, it must have been by means of the lead which it contained. Powdered glass contains some free alkali,† which must be always injurious on pictures, not to mention its tendency to cause the red colour of the lake to incline to purple. While mentioning the old methods of using lake, it may be remarked that it was frequently rubbed on with the fingers; and it is rare indeed that any marks of the brush can be discerned on the lake glazings of old pictures.

Brown pink and Vandyck brown were among the colours mentioned in the experiments. The former is a lake made of the berries of the buckthorn. This, though a fine colour, cannot be classed among the most durable. It differs from the yellow lake made from the same plant only in its colour, which is turned brown by an alkali, an additional reason to doubt its permanency.

The slow drying of the Vandyck brown is not to be accounted for on the same grounds, since it is not a lake, although, being an earth, it may contain some portion of alumina, together with the vegetable matter. Its slow drying is ascribed by Mr. Field to its bituminous nature. The experiment shows that moisture may be driven off from it by drying.

In addition to the imperfections above mentioned, lakes have the reputation of being to a certain extent incompatible with, or at least less durable, when mixed with white lead. Whether all lakes, vegetable as well as animal, are liable to suffer from this cause, has yet to be determined. It is generally considered that all pigments are most durable when used alone; that is to say when unmixed with other colours, and when they are used with a vehicle which dries sufficiently fast to prevent the colours

from being acted on by each other and by the air.

The Venetians were particularly careful to attend to this rule. Their finer colours were generally used pure, and with a vehicle which dried rapidly. Lake was employed by them chiefly as a glazing colour upon a solid under-painting of other colours, the high lights being frequently, especially in rose-coloured draperies, pure white. But the use of these beautiful pigments was not limited to red draperies; they were also extensively employed as general glazing colours for shadows. Thus Boschini relates that Paolo Veronese was accustomed to shade almost all his draperies with lake, not only those that were red, but also the yellows, greens, and even the blues (as may be seen), and by this means he succeeded in producing an indescribable harmony. The same author also mentions that Giacomo Bassano (Il Vecchio), glazed the extreme darks in his pictures with lake and asphaltum.

The most prudent plan would doubtless be to use lake alone, though it must be admitted that in the formation of certain compound tints, it is necessary to mix it with other pigments. That the mixture of white with lake was not always destructive to the colour is proved by the durability of some of the pink draperies of the Roman and Florentine schools, which are stated by an eminent artist to be painted solidly, and this we think is confirmed by writers on Art. As some of the old masters are known to have mixed their blues with size instead of oil, which would have injured the colour by turning it green, it becomes a question whether these beautiful pale pink draperies, such as are frequently seen on the pictures of Lorenzo di Credi, are not painted with size colours instead of oil. In this case, instead of adding white lead to the colour, they might have used a lake of a light tint, made so by the addition of a greater quantity of alumina, or of some other white earth. Instances, however, are not wanting in which writers on Art sanction and recommend the mixture of other pigments with lake in oil. A few of these will now be mentioned. Lomazzo's "Treatise on Painting" contains a chapter on the mixtures of colour, which, with a few variations, was copied in the Paduan MS.* From this it appears that "rose-colour" was made of cinnabar and white lead; scarlet of cinnabar, lake, and white lead; blood-colour with cinnabar and lake; the carnations of flesh with cinnabar, lake, and white; the flesh-colour with cinnabar, ochre, lake, and white; that the colour of cinnabar was imitated with lake and minium; that for the shades of flesh, lake was mixed with minium and umber. The "mixtures" in which lake was used transparently were with blue (azzurro) for purple, violet, and morello; the latter was sometimes lowered with umber or black. Dark purple was made with indigo and lake. The Brussels MS.† mentions a beautiful colour for shadows composed of lake, bone-black, still de grain (brown pink), and a little minium, and also a purple colour made of lake and white.

Indian lake, when burnt, makes a beautiful and most powerful shadow colour. The tint varies from brown to black, according as it is burnt little or much. De Mayerne‡ speaks of it as a black, which he says is as fine as ivory black, but of greater body. In further illustration of the "mixtures of lake," we shall quote Pacheco's § directions for painting red draperies:—"If you have to paint a rose-coloured drapery with lake and white, the colour will be more durable if it be dead-coloured with vermilion, on which is to be worked the lake and white, and this, whether it is to be afterwards glazed or not. If you wish to paint a crimson drapery, mix the lake and vermilion together to an agreeable tint, adding to it white for the lights, little or much as required. If the pure lake be not sufficiently dark for the shades, add a little black. Upon this under-painting, lake may be glazed once or twice with a little fat linseed or nut-oil. It is always necessary to mix some dryer with lake, either glass or 'itargillo'—

which is linseed-oil boiled in a little pulverised litharge, which is to be mixed with the oil after it has been boiled and removed from the fire. You will know when it is sufficiently boiled by throwing into it a piece of bread; which, if the oil be sufficiently boiled, will be roasted. This is a common dryer, which is not injurious to lake. The fat, or drying oil, made with red lead, is also good; and so is white copperas (sulphate of zinc) ground in oil, or mixed with it in powder. Other persons paint red draperies with pure vermilion for the lights, shading them with lake, strengthened with black; the middle tints are composed of lake and vermilion. Others paint red draperies, which are to be afterwards glazed with almagre de Levante (a red earth), or with albin (a darker red earth) and white, shading them with lake and a little black. They may be glazed twice or oftener, first moistening the picture to make the colours adhere." It should be remarked, that the high lights were frequently retouched upon the glazing of lake.

Morello-coloured draperies are common in pictures of the Spanish school, especially on those of Murillo. We conclude with Pacheco's directions for painting these draperies:—

"Morello-colour is delicate, and not very durable; it is made with good azure and Florentine lake, and the gradations are made by the addition of white; nevertheless, if you would have a pure morello-colour, which shall prove durable when imitating silks, satins, or taffetas, it must be glazed either over an under-painting of blue and white, or over the said dead-colouring of morello-colour; and I consider that those are the best morello-colours which are made of good smalt. Paint your drapery which way you will, if you would have it retain its fine colour, you must glaze it—and if you glaze it twice, it will be all the better for it."

THE CHILDREN IN THE WOOD.

FROM THE GROUP IN MARBLE BY JOHN BELL.

IN sculpture as in painting, there are certain subjects which at once arrest the attention, as much by the story they tell as by the manner in which it is told. Such, for example, is Mr. Bell's very charming group of "The Children in the Wood," which in elegance of treatment and pathetic sentiment may worthily be placed by the side of Chantrey's "Sleeping Children." It certainly was a good idea to make this old legendary story the subject of sculpture, yet it probably would not have been chosen but for one of those adventitious circumstances that sometimes offer suggestions that would not otherwise be thought of. Mr. Bell is a native of Norfolk, and, when a boy, was at school at Catfield near Ludham, in the same county, where the event is said to have occurred; moreover, there stood at that time a group of trees to which local tradition pointed as the last vestiges of the identical wood wherein the "babes" were left to perish; and these facts, fastening themselves upon the memory of the sculptor, induced him to represent the tragedy in the way we see it. The point chosen in the group is thus described in the old ballad:—

"No burial this pretty pair
Of any man receives,
Till Robin Redbreast piously
Did cover them with leaves."

The attitudes of the figures, their full rounded faces and limbs, indicate sleep rather than death; they have laid themselves down on a bed of ferns intermixed with the delicate hare-bell; but the robin has already, as if in anticipation, begun to cover them with their leafy shroud. The entire conception of the subject manifests much poetical feeling.

Mr. Bell even already takes high rank as a sculptor; his "Eagle-slayer" is a fine, vigorous work; "Dorothea," in possession of the Marquis of Lansdowne, is highly graceful; and his statue of "Lord Falkland" in the new houses of Parliament is a noble figure. Nor must we forget his bronze statue of "Andromeda," purchased by the Queen out of the Great Exhibition of 1851.

* "Modo da Tener nel Depenger," Ancient Practice of Painting, p. 741.

† Which may be proved by moistening it, and placing it upon turmeric paper, which is stained brown by the alkali.

* Ancient Practice of Painting, p. 650, &c.

† Ancient Practice, p. 822.

‡ Eastlake's Materials, p. 451, n.

§ Tratado de la Pintura.



THE CHILDREN IN THE WOOD.

FROM THE GROUP IN MARBLE, BY JOHN. BELL.

EXHIBITED AT W. B. B. B.

THE CHILDREN IN THE WOOD.

THE GREAT MASTERS OF ART.

No. XIX.—NICHOLAS POUSSIN.

*Le Poussin*

FRANCE has a just right to point with honest pride to Nicholas Poussin as one who established

a claim to rank high among the greatest masters of Art. There are few out of the Italian schools to be compared with him, and not many within them who surpassed him in pure classic composition; his style is founded upon the best models of Italian Art, and has little in common with that of the country which gave him birth; it may, indeed, be remarked as a singular fact, one totally incontrovertible, that two such painters as N. Poussin and Eustace Le Sueur should have so little affected the French school of Art.

Nicholas Poussin was a native of Anderly, in Normandy; the year of his birth, 1594. His family, an ancient one of repute, had become impoverished by the part they had taken on the side of royalty during the civil wars. It is said that the father of Poussin felt little desire to encourage the youth's natural taste for painting, yet he permitted him to make the acquaintance of an



artist named Quentin Varin, who gave him such instruction as his own limited knowledge could offer, till, at the age of eighteen, his father consented to allow him to visit Paris, with a view of duly qualifying himself for the profession



THE MEETING OF ISAAC AND REBEKAH.

to which he seemed devotedly attached. French Art at this period had made but little progress, and its best exponents were too much occupied

with their own immediate undertakings to find | leisure for directing the studies of pupils in the | département of historical painting; the young



ARCADIAN SHEPHERDS.

Norman, therefore, sought the assistance of | Ferdinand Elle, a Flemish portrait-painter, with | whom he studied only a short time, as he found



THE MISSION OF THE APOSTLES.

him totally incapable to teach what he desired | to learn—the highest and most noble class of | Art to which the attention of the student can

be directed. M. Charles Blanc, in the "Vies des Peintres," speaks of Poussin as being with G. Lallemant, a designer for tapestries, &c.; but we know of no authority which confirms this statement, and it seems scarcely probable that one whose aspirations were so elevated should have thus connected himself. Another circumstance, related by the same writer, carries with it a far greater semblance of truth; that Poussin, having gained the friendship of a young gentleman of Poitou, an amateur artist, had the purse of the latter placed at his disposal, and was introduced

by him to a person in the royal household, who possessed a choice collection of original designs by Raffaele and Giulio Romano, and a large number of the engravings of Marc Antonio. These he was permitted to study, and he applied himself diligently to his work, varying his labours by drawing from casts of the best antique sculptures.

Poussin was not exempt from the difficulties that so frequently beset the young and ardent mind, which has not experience to direct it, nor the means of rendering it independent of

circumstances. His friend and companion returned to the country, leaving him to fight out the battle of early life as successfully as he could: history does not tell us what he had to undergo, but the result is evident from the fact of his returning to his native place, in 1623, to re-establish his health, worn down by fatigue and privations. His first essays in painting were some pictures in the church of the Capuchins, at Blois, and some Bacchanalian subjects for the chateau of Chiverny.

An intimacy, formed on his return to Paris



THE ASCENSION OF ST. PAUL.

the same year, with the Cavalier Marini, a distinguished Italian poet, materially affected the future prospects of Poussin. Marini was well-read in ancient mythology, and possessing a lively, communicative temperament, he would frequently amuse the young painter with some of the fabulous tales to be found in the old classic writers, and suggest them as subjects for pictures. Acting upon this recommendation, Poussin painted his "Venus and Adonis," the first work, we believe, of this imaginative class he attempted. But the friendship of the poet led to other and more important results; Marini endeavoured to prevail upon Poussin to

accompany him to Rome, which city the artist had long desired to visit; he was however compelled at that time to decline the invitation, as he was at work upon a picture, the "Death of the Virgin," for the guild of jewellers of Paris, to be placed by them in the church of Notre Dame; but he promised to follow his friend into Italy as soon as he had completed the work. Accordingly, in the following year, 1624, he set out for Rome, where he was most cordially welcomed by Marini. The intimacy of the two sons of genius was unfortunately of short duration; circumstances or ill health, we know not which, compelled the poet to leave Rome

for Naples, where he soon after died; having, however, before his departure from the former city introduced the artist to Cardinal Barberini. But the introduction was of little service to Poussin, Barberini was sent out by the Papal government on an embassy to France and Spain, leaving him whom he would gladly have patronised, poor and friendless in a strange land, where he was too glad to sell his productions for sums barely sufficient to maintain existence; sometimes, it is said, for little more than the cost of his canvas and colours.*

* To be continued.

SCOTT AND SCOTLAND.*

Among our "reviews" of last month appears a short notice of Messrs. Black's elegant edition of "The Lady of the Lake;"—a notice far too brief to do justice to the merits of the volume; it was all, however, for which we could then find room. We are now in a position to say a little more on the subject, as well as to offer our readers examples of the numerous woodcuts with which the book is illustrated.

All of Scott's works of fiction, whether in prose or poetry, are fertile fields for illustration; had he turned his thoughts to painting instead of to literature, he would doubtless have made an artist of the highest order. As it was, he saw everything with a painter's eye, and recorded



everything with a painter's skill: his powers of observation and description bring before the reader scenes of nature which we feel to be real; they are not "composition pictures,"—images of fancy,—but objects perfectly familiar to the traveller who has wandered through the localities he writes of, and perfectly recognisable by him. "The rocks, the ravines, and the torrents," said a writer in the "Quarterly Review," more than



forty years since, "which he exhibits, are the finished studies of a resident artist, deliberately drawn from different points of view; each has its true shape and position; it is a portrait; it has its name, by which the spectator is invited to examine the exactness of the resemblance.

* "The Lady of the Lake." By Sir W. Scott, Bart. Illustrated by John Gilbert and Birket Foster. Published by A. & C. Black, Edinburgh.

The figures which are combined with the landscape are painted with the same fidelity. Like those of Salvator Rosa, they are perfectly appropriate to the spot on which they stand."

It would seem scarcely necessary to remark, considering the wide popularity of "The Lady of the Lake," that the scenery of the poem is laid chiefly in the vicinity of Loch Katrine, one of the most beautiful of



the many picturesque spots with which Scotland abounds. These passages of landscape have been rendered, in the volume before us, by Mr. Birket Foster with exceeding fidelity; the figure subjects are from the pencil of Mr. John Gilbert. The first of the two we have introduced represents



Ellen and the aged harper, as described in the commencement of the second canto; the other exhibits Ellen with her falcon and dogs, whose appearance thus is also given in the same canto. These engravings have not been selected on account of any peculiar excellence they may possess; they are only fair specimens of the whole series. We repeat our former observation, that a more elegant "book for the season" has not yet come under our notice than this—none more worthy of the poet's fame.

[THE USEFUL APPLICATION OF
ABSTRACT SCIENCE.

PHOTOGRAPHY.

From the first, we were amongst those who saw that the time must arrive when the art of photography would become one of extreme usefulness, and afford a new proof, if any indeed were required, of the advantages of pursuing abstract enquiries in science. We have lately heard it declared, that the demand must regulate the supply in all things; and that, therefore, if abstract science was required, there would be a greater demand for it than now exists—and hence the conclusion,—the demand is small, the necessity for abstract investigation is not evident. Nothing can be more dangerous to progress than such a doctrine; it strikes away all the staves from the ladder by which ascent is to be made, and leaves poor humanity toiling at that level, the possession of which has already been achieved, but above which it can scarcely dare to look.

There is not one of the achievements, which so peculiarly marks the present age, and distinguishes it from every other period in man's history, which is not derived from the most purely abstract investigations; and the blundering failures, which are constantly presenting themselves, are readily traceable to that ignorance of abstract science which too generally prevails.

We drain our mines—we drive our carriages, and propel our ships—we weld our chains, and weave our cables—we move the most ponderous masses, and manufacture the most delicate tissues—by the agency of steam. We compel it to perform labours, which equal even the fabled labours of the Titans, and dwarf into child's-play those colossal tasks upon which the Pharaohs wasted myriads of human lives. Before the purely abstract enquiries of Black and Priestly—and the beautiful, though simple, experiments of Watt, in 1781, to determine the latent heat of steam under different pressure, nothing could be more rude than the attempts made to employ steam as a mechanical power, or, as Savery called it, to take advantage "of the propulsive force of fire." By these very abstract enquiries, the law was discovered, and we have reduced "the spirit to do us service." Electricity still more evidently may be quoted in evidence of the truth of our position. From the time that CErsted discovered, not by accident, but by exact reasoning, founded on the most careful theoretical deductions, that a copper wire, carrying an electric current, attracted iron filings; every stage of progress up to the present moment, in the introduction of the electric telegraph and its uniform improvement, until now it spans alike the earth and the ocean, is a comment on the text of the present paper. The electrotype also, in all its modifications, would never have existed had not Daniel, Faraday, and others, sought to discover the laws of electro-chemical decomposition in relation to the powers of the voltaic battery. The electric light has not been hitherto successfully applied; and electricity, as a motive power, appears to baffle the ingenuity of all who have yet directed attention to this power; and all evidence at present goes to prove that, with our existing knowledge, it is not possible to substitute electricity for steam at less than nearly one hundred times the cost. In both these examples, our ingenious mechanics have begun at the wrong end; and have gone on endeavouring to apply a power, not being acquainted with the laws by which it is

regulated. They are like the Evocator, who raised by his incantations a mighty spirit, forgetting to make himself previously acquainted with the spell by which he could control the monster.

No truth, no glimpse of a truth, however shadowy it may appear, is ever revealed to man, without its commercial value. It is degrading to the philosopher to be compelled to prove that his philosophy has a *real* price in the money market, but in these days of *practical science*, it is nevertheless necessary. It is not a new thing to ridicule the minute investigations of the experimentalist, and those very instruments which we now commonly employ in navigation and surveying were at one time the subjects of the unsparing jests of clever though superficial satirists. To these we shall however no further refer, and with one more striking example of the applications of a discovery, in the highest degree abstract, we shall for the present conclude this section of our subject, and examine the advances of photography in usefulness.

A young French engineer, who had been educated into a love for abstract science, was examining through a piece of tourmaline, the golden splendours of the setting sun reflected from one of the windows of the Tuileries, which was open at a particular angle. He held the crystal in his hand, and the stream of golden light passed through it to his eye, he turned the crystal through a quarter of the circle, and although he saw the window as distinctly as before, it reflected no light, or rather none of the light reflected could pass through the *transparent* body which he held in his hand. He turned it through another quadrant, and the light passed as before, and through another and the crystal became again opaque. Thus in moving this transparent body, through a circle (and there are many other similar substances now known), it was found there were two positions in which the light passed with perfect freedom, in which it was fully transparent, and two others in which the rays could not pass, or in which it was opaque. The phenomena in this case were curious, but who could see that they would have any useful application. The researches of Malus, of Arago, of Biot, of Herschel, and of Brewster, make us acquainted with the laws regulating this, so-called, polarisation of light;—And what is the result? The polariscope is now employed in every sugar refinery. It tells the refiner the state in which his syrup is, which by no other known means could be detected. On the continent it is used in the examination of the beet-root and parsnip to determine the period when they contain the largest quantity of saccharine matter. The polariscope enables the chemist to detect adulterations which would defy every other means of analysis, and it aids the medical man in making an exact diagnosis of many peculiar forms of disease. Beyond this, by polarised light the navigator is enabled to determine the depth of the ocean over reefs upon which he dared not previously venture without careful sounding; and it enables the astronomer to tell us whether the light of the sun is derived from vapour in the state of flame, or from a solid surface in the condition of incandescence.

Photography is another striking example of the value of abstract science, and shows in a remarkable manner the necessity of abstract investigations of the highest class to ensure its advance. It was observed by the alchemists that chloride of silver blackened in the sunshine. Scheele eventually discovered that only one section of the solar rays produced this blackening,

and Berard still more recently observed that the yellow and red rays concentrated by a lens would not produce in twenty minutes that degree of darkness which could be obtained by exposing this salt of silver for two minutes to the blue rays.

Upon these facts are founded all the effects which we obtain in the process of copying external nature, by exposing prepared tablets to the lenticular image formed in the camera obscura, and the want of knowledge, as to the laws regulating the reflection, refraction, and absorption of these chemical radiations, is still evident in the defects of photography. In examining any of the finest examples of the art, the views in Egypt and Syria, to which we referred in our last—the choicest specimens obtained by Mr. Talbot, or any photographers on the calotype or on waxed paper—or those which are obtained by the employment of albumen and collodion on glass, we shall find that the higher lights and the lowest shadows are not equally consistent as in nature. Still more glaringly does this become apparent when coloured objects are the subjects chosen by the photographic artist. Those colours which represent lights in the artist's chromatic scale, yellows, reds, and their compounds, fail to effect a chemical change, and hence on the resulting impressions they appear as shadows, whilst the bright blues and darker indigos are photographically impressed as whites on the sensitive surface.

This sometimes produces very awkward results, particularly in the application of photography to portraiture, and where the dresses of the sitters have not been judiciously selected. Artists have written on the defects of the photographic picture without knowing the sources from which they spring, and many photographic artists contentedly toil onward with the processes with which we are at present acquainted, satisfied with that exquisite correctness of detail which is always obtained, believing that an equalisation of lights and shadows is not practicable—and that to hope to obtain an equality of action from a yellow and from a blue surface is an absurdity. A careful examination of the subject will however prove that by careful inquiry we may even hope to attain to this point.

In the first place, let us examine what have been the recent results from the empirical mode of experimenting adopted. M. Adolphe Martin, in addition to his modified method of producing positives by the cyanuret of silver on the collodion plate, as mentioned in our last *Journal*, has published a small pamphlet of instructions, which is reviewed in the "*Cosmos*," (a Parisian publication, which devotes a considerable portion of its pages to photography) and in that we find many remarks on the physical conditions of the film of collodion and the iodide of silver, which are worthy of attention. In the same periodical, M. Baldus communicates his method of proceeding upon paper, and has judiciously adopted different orders of combination in preparing his paper for different purposes. Although every stage of the processes of M. Baldus is marked by that care which is necessary to ensure success, there is not sufficient novelty to allow of our giving up all the space required to his manipulatory details. The success of M. Baldus is great; we have seen some of his views of Paris, and they display much scientific knowledge of the difficulties of the art. The editor of the "*Cosmos*" informs us that the Minister of the Interior has employed M. Baldus to reproduce the principal monuments of Paris; and adds, partly in suggestion, and partly in hope, that the mission will only be

fully accomplished by his being directed to obtain double proofs for the stereoscope. In addition to many other matters which belong to the minor, but not the less important details, we find accounts of two or three methods of securing that uniformity of tint upon all photographic pictures, which is desirable, but which is wanting in the English examples. In the very extensive series of photographs publishing by Gide and Baudry of Paris, the uniformity of colour is remarkable. This is effected by M. Blanquart Everard, as we understand, by a neutral chloride of gold. His mode of manipulating has not been published, but if, after the picture has been fixed with the hyposulphite of soda, it is placed in a bath of a weak solution of the chloride of gold, rendered neutral by a few drops of lime water, this very fine tone, a dark purple, which may be mistaken for a black, is produced. A second method is to dissolve as much chloride of silver in a saturated solution of the hyposulphite of soda as it will take up, and then add to it an equal quantity of a saturated solution of the hyposulphite of soda, and employ this as a bath for fixing. The photograph being placed in a flat dish, the fixing solution is poured on it, and allowed to rest for some time; the solution is then returned to its bottle, and the photograph washed and dried. This solution, though it becomes black, may be constantly employed; only from time to time, as the hyposulphite becomes saturated with the silver salt derived from the photograph, some more of that salt must be added to the solution. Pictures prepared with this have a very fine dark sepia tone, which strongly reminds one of the finest Italian engravings of the last century. The hyposulphite of gold may be, and is by some, employed in a similar manner to the above, producing a tint similar to that obtained by M. Everard. Mr. Willis, of Exeter, has employed, after fixing with hyposulphite of soda, a solution of chloride of tin, as neutral as possible, in producing some very fine effects.

Amongst the more important investigations since those of M. Edmond Becquerel, who appears to have abandoned the inquiry notwithstanding the success of his investigations, are certainly those of M. Niepce de St. Victor. In a former *Journal* the details as far as they were then published of the process by which he obtained his *photochromes*, as he terms his coloured photographs, were given. Proceeding upon the same tract M. Niepce has advanced towards obtaining pictures from nature, in colours, by the camera: examples of these have been sent to this country, and exhibited before the Academy of Sciences of Paris, the only difficulty appearing now to be that of fixing the photochromic images obtained. M. Niepce de St. Victor is still zealously engaged on the inquiry, and is sanguine of success.

M. Niepce states that the production of all the colours is practicable, and he is actively engaged in endeavouring to arrive at a convenient method of preparing the plates. "I have begun," he says, "by reproducing in the camera obscura coloured engravings, then artificial and natural flowers, and lastly, dead nature, a doll dressed in stuffs of different colours, and always trimmed with gold and silver lace. I have obtained all the colours: and, what is still more extraordinary and more curious is, that the gold and silver are depicted with their metallic lustre, and that rock-crystal, alabaster, and porcelain, are represented with the lustre which is natural to them. In producing the images of precious

stones and of glass I observe a curious peculiarity. I have placed before the lens a deep green gem—an emerald—which has given a yellow image instead of a green one; whilst a clear green flint glass placed by the side of the other is perfectly reproduced in colour." The greatest difficulty is that of obtaining many colours at the same time on the same plate; it is however possible, and M. Niepce states that he has frequently obtained this result. He has observed, that bright colours are produced much more vividly and much quicker than dark ones, that is to say, the nearer the colours approach to white the more rapidly are they produced, and the more closely they approach to black the greater is the difficulty of reproducing them. Of all others the most difficult to be obtained is the deep green of leaves; the light green leaves are, however, reproduced very easily. After sundry other remarks, of no particular moment, M. Niepce de Saint-Victor informs us, that the colours are rendered very much more vivid by the action of ammonia, and at the same time the volatile alkali appears to fix them with a certain degree of permanence. These results bring nearer than hitherto the desideratum of producing photographs in their natural colours. The results are produced upon plates of silver which have been acted upon by chloride of copper, chloride of barium, or some combination of muriatic acid with a metallic or alkaline base. The manipulatory details have not been published in full, but we understand they are very easy and that they are only reserved by the discoverer until he shall have completed his investigations. M. Niepce, who appears to possess that enquiring mind which particularly distinguished his uncle, M. Niepce of Chalons, has observed those very remarkable differences which obtain in the radiations of the morning and the evening, and of the northern and the southern sky. These have been previously noticed by Daguerre, by Claudet, and myself, but the confirmation of M. Niepce is more satisfactory, and promise to lead to some important additions to our knowledge. We learn that Mr. Talbot has discovered a preparation which is more sensitive to artificial light than to daylight, thus advancing towards that point which we desire to attain, the equalisation in action of the most luminous and the most chemically active rays. I have already pointed out that collodion is affected with much rapidity by rays which pass through yellow glasses, and I have curious indications of other preparations which are readily changed by yellow light.

There is now every prospect of the formation of a Photographic Society in London. We are to have a Photographic Exhibition this month, at the Society of Arts. These are strong indications of the increasing acknowledgment of the value of this art. The society contemplates the high improvement of photography, and its use as an auxiliary aid to Art. With all love for the art of photography, I cannot but fear the practice of it by artists may lead to a mechanical mode of treatment, which is destructive to all those efforts which should be the results of mental power. A figure drawn by rule and compass may be the more correct one; but it wants the vital force of that figure, which is the result of the mind guiding the educated hand; thus, photography is far more truthful than any other process can by possibility be. In the last Exhibition of the Royal Academy, pictures, and bits of pictures, could be detected, in which the aid of the calotype was apparent. It is with this, as with the cry of the

present moment for *practical science*, in opposition to abstract science: let us not sacrifice mental power in either case to merely mechanical skill—indeed they cannot long be disunited without the result becoming apparent. In Art, we should discover a rapid degeneration towards the pentagraph style of drawing; and in Science to that sluggish state which would distinctly mark a great moral exhaustion.

Abstract science, in its highest meaning, must be cultivated to ensure useful practical results; and if we would advance photography to its most exalted point, we must study the philosophy of those variations which produce chemical change, and the relation which they bear to all the different substances which we can employ as our photographic tablets.

ROBERT HUNT.

THE WINTER EXHIBITION OF SKETCHES AND DRAWINGS.

This is the third season of this always agreeable exhibition; the private view was opened on Saturday the 4th of December, at No. 121, Pall Mall, in a room in which, during two seasons, the productions of the Amateur artists have been seen. The room, we think, is more commodious than that of the Old Water-Colour Society, wherein the two antecedent collections have been exhibited. A glance round the walls is sufficient to convince the visitor that he is surrounded by works incomparably superior to those by which, on the two former occasions, they were preceded. We have said that this would cease to be an exhibition of sketches—it presents already a collection of finished pictures; and artists, who may wish to signalise themselves here, must paint as carefully as for other institutions. The catalogue of the first season gave numerous sketches of works exhibited long before—these have diminished: the few that appear upon this occasion have been carefully elaborated into a high degree of excellence; hence slight essays—with all their luxurious abandon—all their charm of colour—and all their power of light and shade—will be transcended by works which, with these qualities, combine careful manipulation. We observe the absence of some of the first supporters of the institution: is it that places of honour are not sufficiently numerous, and for "inward bruises" parmaceti is not the "sovereign'st thing on earth?"

There are three drawings by TURNER, all very modest in hues, but yet maintaining themselves bravely amid the blaze of colour by which they are surrounded. The largest of the three is "A Wreck," wonderful in everything, and most wonderful in that triumph which Turner has achieved over nature—also in others of his "wrecks"—that is, compelling a boat to live in a furious sea palpably contrary to possibility. His exquisitely finished drawings "On the Washburn under Folly Hall," and "Plymouth," will never be surpassed in tender and airy finish—the *agro e dolce* were never more charmingly blended—none have ever understood the modulations of tone so perfectly as Turner. There is also a composition in JOHN VARLEY's most poetic vein—a study for a drawing, of which Prince Albert is the possessor. "The Sea-Nymph's Toilet," CHARLES ROLT, showing a nereid dressing her hair, with a pool of water for a mirror, is not a new idea, but the figure is well drawn. In "Mariana," JOHN ABSOLON, the spirit of the verse is well sustained; but the work is so far advanced in some parts that it were desirable it should be equalised in others. The "View from the Drawing-room windows at Raith—Fifehire," W. L. LEITCH, shows much power and fine feeling. "A Sketch from Nature on the Lea River," E. DUNCAN, sufficiently verifies the title; the colour and forms are truly natural, it is impossible to improvise anything so fresh. "September," FREDERICK TATLER, and "August," by the same artist; these are

two dog pictures in water colour, two groups, one resting during a day's grouse shooting, and the other assembled in the field early in the partridge season. In these canine contingents this artist is superior to all others, dogs have never before been so characterised in water-colour. "Sancho," study for a picture, J. W. GLASS, a sketch in oil, presents a figure of masterly conception. A picture, by CHESTER EARLES, without a title, but presumed to have been suggested by a passage in the Midsummer Night's Dream, is distinguished by much merit, but it refers too strongly (accidentally, of course) to the German picture, "The Two Leonoras." "Venice, from the Giardino Publico," by E. W. COOKE, A.R.A.; the sketch is not without merit, but the Adriatic is not the element of this artist. There was a time when had he but shaken a reef out of his hose, he might have taken his choice, and been burgo-master of any of the cities *quæ exsunt in dam*. "Fruit," G. LANCE, is a small composition, distinguished by great power of colour. "The Beech Walk," J. STARK, a study of trees, worked out with the strict observance of nature whereby all the works of the artist are characterised. Two subjects from Macbeth by CATTERMORE are rendered with all the piquancy of the artist's best manner. The one shows Macbeth with the two murderers; in the other he has armed himself with the daggers of Duncan's chamberlains, but the action of the figure bespeaks rather the dagger soliloquy. These drawings are admirable in spirit and composition; it were however to be wished, if accuracy in appointment be anything, that he had not given plate armour to the King's followers. "Forest Skirts," J. LINNELL, is a drawing of singular sweetness; as a whole, one of the most agreeable pieces of composition we have ever seen under this name. "The Lesson," F. W. TOPHAM; a study of a rustic child, rendered with a charming simplicity of character. "Derwentwater, Cumberland," G. E. HERING; this picture presents a beautiful breadth of lake and mountain; the sentiment of tranquillity is fully sustained throughout. "Glen Coy—Western Highlands of Scotland," H. JUTSUM, a passage of wild mountain scenery brought forward under a strikingly appropriate effect. "Cornfield—Red-Hill, Surrey," CHARLES DAVIDSON; this drawing is exquisitely manipulated; but the corn is cut, it is autumn, and the foliage of the trees is too positively green, either to bespeak the time or harmonise with the lower part of the picture. "A Study in Essex," GEORGE FRIPP, is remarkable for the substantive force of its treatment. Two drawings by H. GASTINEAU, entitled "Near Dalmally, Scotland," and "Viaduct at Folkstone," are remarkable for their beauty and truth. "Study of Beech Trees from Nature," C. R. STANLEY, the drawing derives value from the successful patience with which the trees are detailed. "A Pond in Burnham Beeches," H. J. BODDINGTON; we never knew that the locality possessed a combination so picturesque; the relation of the water and the trees is perfect. "A Glimpse of the Welsh Hills," P. W. ELEN, a romantic passage of scenery treated with much success. "Stone Breakers' Sheds," PAUL NAFTEL, showing a great breadth of sunny light, is one of the best drawings we have ever seen by the artist. "Mud Dredger on the Thames," E. DUNCAN; the subject is a picturesque nondescript combination of beams, upright and thwartwise, telling with strong effect against a light sky. "Sketch in Hyde Park on the 1st of May, 1851,—Time of Prayer," J. D. WINGFIELD, executed with all the good feeling with which the artist treats subjects of this class. "Desdemona interceding for the restoration of Cassio," KENNY MEADOWS, very pretty, but wanting in truthful character. "The Little Villager," W. LEE, a study of a little girl distinguished by charming character and great sweetness of colour. "A Bright Sunny Day," ARTHUR GILBERT, a most agreeable passage of composition successfully realising the title. "Study of a Lady for the picture of taking the veil, in the collection of Lord Northwick," T. UWINS, R.A.; the picture was exhibited a few years ago at the academy; this is a forcible reminiscence of the principal figure. "A sketch from Nature in

Buckhurst Park," J. MIDDLETON, a study of beech trees, eminently successful as a close imitation of nature. "Mine Hostess," MATTHEW WOOD, a study of a female figure presented in profile and characterised by much originality. An "Interior at Morlaix, Brittany," A. SOLOMON, an extremely careful study of a rustic *ménage*. "Prudence listening to the Vows of Love," J. G. NAISH, a Cupid and Psyche-like composition of much brilliancy. "Genoa," JAMES HOLLAND; in this very masterly sketch the subject cannot be mistaken. "Russian Peasants playing at Dice," A. IVONS, a drawing by a Russian artist, showing strong character and a cast of barbarous costume which has not moved since the conquests of the Roman empire. "Sketch on Hampstead Heath," GEORGE STANFIELD, full of natural truth and remarkable for skilful handling. "Chrysanthemums," VALENTINE BARTHOLOMEW; these flowers are rendered with transcendent truth. "Study," F. MADDOX BROWN; this artist exhibits two very interesting sketches. "A Frosty Morning," and "A Frosty Evening," by CHARLES BRANWHITE, are finished pictures of infinite beauty.

It will be understood, that the space to which we are limited precludes our doing justice to this really sparkling exhibition. To the works we have named, we cannot do the justice they so fully merit; and of other beautiful productions we can only name some of the authors—as, John Martin, Charles Vacher, F. R. Lee, R.A., Alfred Montague, F. W. Hulme, Jos. J. Jenkins, W. Hunt, W. Oliver, Lake Price, Alfred Clint, Edward A. Goodall, Charles Lucy, F. R. Pickersgill, A.R.A., &c. &c. We regard this Society as a very valuable auxiliary to ART—as a source of instruction as well as of enjoyment; and rejoice to know that it receives the direct and emphatic support of the public.

ART-EDUCATION FOR THE PEOPLE.

THE LECTURES OF

MR. H. COLE AND MR. REDGRAVE, R.A.

IN taking a retrospect of the transactions of the past year, the question naturally arises, what has been done to promote the general diffusion and right appreciation of Art? The inquiry is answered, and we think satisfactorily, by the recent lectures of Mr. Cole the general superintendent, and of Mr. Redgrave, the Art-superintendent of the department of Practical Art, at Marlborough House. The merit of the establishment of this department is ascribed by Mr. Cole to the Prince Consort, "the foremost, uniform, and consistent, though oftentimes unknown, advocate of the better education of all classes of the people." The interest taken by Her Majesty in its success is shown by the assignment of forty rooms in Marlborough House, for the purposes of the department. The grand object of the establishment is stated to be the improvement of British manufactures. It was thought at first that this would have been effected by the Schools of Design, but the experience of many years has shown that it is not enough to produce good designs unless the taste of the consumer is sufficiently educated to appreciate them. Until Art-education is more generally extended, and the principles of form, and of the harmony and contrast of colours, are better understood and acted upon by the people, in vain is it for the manufacturer to produce good designs, while staring and vulgar patterns and heterogeneous assortments—if the term may be so misapplied—of colours alone meet with the patronage of the public. If the public taste demands good designs and well-assorted colours, both will be produced. "The manufacturer," observes Mr. Cole, if he would, has really no option about serving his consumer. He simply obeys his demand; if it be for gaudy trash he supplies it; if for subdued refinement, he will supply it too. The public, according to its ignorance or wit, indicates its wants, the manufacturer supplies them, and the artisan only does what the manufacturer bids him. The improvement of manufactures is therefore altogether dependent upon the public sense of the necessity

of it, and the public ability to judge between what is good and bad in Art. "Our first and strongest point of faith is, that in order to improve manufactures, the earliest work is to elevate the Art-education of the whole people, and not merely to teach artisans, who are the servants of manufacturers, who themselves are the servants of the public."

The instruments by which these views are to be carried out are the Schools of Design, metropolitan and provincial, the elementary drawing schools to be established throughout the kingdom in connexion with the Department of Practical Art, and the Museum of Ornamental Art at Marlborough House. The Schools of Design are limited to the instruction of those who intend to study and follow the pursuit of ornamental design. Special classes intended for the students, but open under certain conditions to all persons, are formed for the study of painting on porcelain, for wood-engraving, for chromolithography; for artistic anatomy, for architectural details and practical instruction, for moulding and casting. Other classes are also in course of formation. The intention of the elementary schools is more extensive than that of the Schools of Design; they are intended to benefit all classes who are willing to profit by the advantages offered to them, and "are established with a view to give instruction in drawing simply as a language useful in every relation of life, and have reference rather to a power of expressing form by lines than to any ornamental or other special direction of the studies." These elementary schools are to be established in every large town, and there is to be a central school in every district into which the best pupils are to be drafted. Besides its use to the students of the Schools of Design, the Museum of Ornamental Art will, it is thought, promote the Art-education, and cultivate the taste of those grown-up men and women who consider themselves too old to go to school, and whom the onward tendency of the times and the march of improvement have at once convinced of their deficiencies, and of the necessity of acquiring some knowledge of Art.

Without the knowledge which enables one to analyse the motives of the designer, and to appreciate his skill, the museum would be comparatively useless to the greater number of visitors. "Unless," Mr. Cole remarks, "museums and galleries are made subservient to purposes of education, they dwindle into very sleepy affairs." To supply the necessary information, lectures on subjects connected with the arts are given at certain intervals. That the public are beginning to appreciate the value of these advantages is evident from Mr. Cole's statement. He says, "In about fourteen weeks upwards of 27,000 persons have visited the museum which we have begun to form; and of these, as many as 2174 have paid as students, in about ten weeks. We open the Museum to the public generally on Mondays and Tuesdays, but reserve the Wednesdays, Thursdays, and Fridays, for the purposes of study. And we exact a fee of sixpence as the test that the visitor really comes to study, and desires to have the quiet necessary for prosecuting it. On these days every one is free to make any drawings of objects in the Museum without additional fee. The students, numbering about 500, are admitted without further fee."

The scheme for promoting the general education in Art, as far as it can be promoted, at present, by Government, is therefore complete. The Schools of Design educate those designed for commerce and Art-manufactures; the elementary schools teach drawing as a useful art to the people; while the Museum is available for those whose occupations permit them to reside in or visit the metropolis.

But there is a large class of persons to whom all these advantages are at present unavailable, and who have yet to become acquainted with the necessity and advantages of possessing the power to delineate simple objects, of the education of the eye, and of the cultivation of the taste. We allude to a very large proportion of those who are styled the better educated classes, and especially those whose education is now being carried on in different schools, public as

well as private, and male as well as female. In all of these there are some pupils who learn to draw, but the kind of drawing which they are taught is considered solely as an accomplishment, and is frequently esteemed second in importance to music. How few of those who have learnt drawing have been taught one principle of form or colour! How few aim higher than to be good copyists! How few of those who have learnt for years on the usual method, can represent correctly any simple form, or give by means of light and shade relief to any solid object which they see before them! The pupils rush at once to the higher walks of art, landscape and figures, instead of beginning with the elements. It is as if they would attain the summit of the hill at a bound, instead of climbing step by step from the base. No wonder, then, that so many fall short of the object at which they aim! We have reason to think that there are not many young ladies, even of those who have had the advantage of expensive masters for drawing, who could make their own designs for Berlin-wool work, or even transfer to the squared paper the groups of flowers they have painted. They manage these things better abroad. We remember to have seen at Paris, a retired French military officer, executing with great skill and apparent pleasure, a copy in Berlin-wool—for this employment is, in France, not considered as exclusively the privilege of ladies—a beautiful, and very large group of flowers; and with so much facility did he work, that in transferring the design to the canvas, he had no other guide than his eye, and was not only able to dispense with the usual mechanical contrivance of the net-work of squares, on which the pattern is generally painted, but even with the black outline which in this country is almost indispensable. This power of imitation he undoubtedly derived from the early discipline in practical drawing which forms an integral part of French military education. Drawing is also taught in our military and naval academies, but we have some doubt whether the system of instruction is so efficient, and so thoroughly practical, as that which is organised by the Department of Practical Art. One thing appears to us quite clear: viz., that if the middle classes do not mind what they are about, they will discover, before many years are over, that artisans and mechanics are better educated in Art matters than themselves.

Mr. Cole anticipates the time when schools, and especially public schools, will be desirous of availing themselves of the assistance of government in acquiring a practical knowledge of drawing; and he holds out a prospect that this assistance may, at a future time, be accorded. The system adopted by the Department of Practical Art requires not only an outlay of capital (about 10*l.* only), but as the pupils are taught from examples on a large scale and from models which cannot be conveniently carried by the master from house to house, a regular class-room would also be necessary. The system is therefore better adapted for classes than for private tuition.

In the great metropolis where the pupils are strangers to each other, the distinctions of class are broken down, and the students meet as equals, but in the large country towns the different grades of society do not mix for educational purposes; and the sons and daughters of the gentry, especially those who are placed in the more expensive schools, would not be permitted to attend classes, which were frequented by the children of tradesmen. We could mention instances, were it necessary, of the failure of classes from this cause. This exclusiveness is we think the great bar to the general adoption of the excellent plan of Art-education proposed by the Department of Practical Art.

"The facilities afforded by this department to all classes of the community, for acquiring education in Art, may," observes Mr. Cole, "thus be summed up. As far as practicable, on self-supporting principles, we shall endeavour to encourage and assist, but not supersede, all local efforts to introduce education in the elements of form and colour in schools of all

kinds, and for all grades of society; to promote the establishment of special schools for the practice of advanced studies; to afford instruction in the specialities of the manufacture so far as they regulate the nature of the art to be applied; and lastly to establish a central branch with its local museums of Art and manufactures, applicable to direct instruction. In all these various ways, the principle will be to give assistance half-way, but no further. We shall submit all our proceedings to the test of the fullest publicity—we shall court suggestions and invite criticism; when we make mistakes, we shall endeavour to correct them. Our work is a fight against national ignorance in Art, to be won by persuasion and reason; we shall win it if we are able; if unable, we can only promise that the fault shall not be laid to our want of perseverance, watchfulness, or patience."

There is one feature in the government plan of Art-education which we view with peculiar satisfaction, and which we think will be welcomed with general approbation. We allude to the provision which is made for the profitable employment of females in a line for which they are admirably fitted. The classes for instruction in wood-engraving and chromolithography are exclusively appropriated to females. Besides these classes they have the advantage of general instruction in design, and in painting on porcelain. The opportunities which afford to females an honourable and efficient means of maintaining themselves are so rare, that we observe this arrangement with unfeigned pleasure.

We have devoted so much space to Mr. Cole's lecture that we can merely notice the excellent and instructive lecture of Mr. Redgrave. As Mr. Cole explained the design and motives of the committee of management, so Mr. Redgrave's was an exposition of the method of teaching which it was intended to establish. After setting forth the advantages of drawing, Mr. Redgrave stated that one of the chief objects of the government in connection with that department was to cultivate and improve the public taste. For this end it was necessary that the student should go through a regular course; what was proper for the peer being good in kind, if not in degree, for the peasant. The government, he said, had now come to the conclusion that elementary instruction in drawing should be given to all classes, and the question arose what was the simplest and best means of effecting the object. In order to avoid the defects of former methods, a mixed system had been determined on.

Mr. Redgrave then proceeded to describe the method intended to be adopted. The elementary teaching he observed was divided into two courses, the first of which, commencing with straight lines and curves, comprised drawing from flat examples; the second course consisted of drawing from models, no others being used. He then explained the course of instruction for training-masters, and afterwards spoke of instruction in ornamental Art, and concluded with enumerating the advantages to be derived from the library, museum, and lectures.

M.

THE VERNON GALLERY.

THE SOUTH-SEA BUBBLE.

E. M. Ward, A.R.A., Painter. J. Carter, Engraver.
Size of the Picture, 6 ft. 2 in. by 4 ft. 3 in.

HAD Hogarth been living to see this picture, he would, we are persuaded, be the first to acknowledge its extraordinary merits as a work abounding with that peculiar character of human nature which he delighted to portray.

The South-Sea Bubble forms a passage in English history of no slight import; its results have not been without effect in the commercial world of even our own time. Dibdin sang of it many years after its occurrence:—

"The South-Sea Bubble now appears,
Which caused some smiles, some countless tears,
And set half Europe by the ears."

The history of this singular speculative mania may be told in a few words; this is necessary to understand rightly Mr. Ward's picture. Some years prior to the occurrence which it illustrates, a company of merchants and others was formed for trading to the South Seas. In 1720, a shrewd, clever man of the name of Blount, proposed to the government, on the part of the company, to buy up all the debts due by the government to other companies from which loans had been obtained, and thus to become the sole creditors of the state; or, in other words, to purchase the national debt. But inasmuch as the company had not, itself, sufficient funds for this purpose, the government empowered it to raise them by opening subscriptions to a scheme for trading to the South Seas, in a manner which, the directors affirmed, offered immense advantages. Every one, therefore, who was a creditor of the government was invited to exchange the stock he held, for that of the South Sea Company. Attracted by the promises held out, the books were no sooner opened, than crowds came in to exchange their stock, or to purchase the new stock of the company. "Exchange Alley," says Hume, "was filled with a strange concourse of statesmen and clergymen, whigs and Tories, physicians, lawyers, tradesmen, and even with multitudes of females;" the whole nation seemed infected with a spirit of avaricious enterprise, and the stock increased to a surprising degree, to nearly ten times the value of what it was subscribed for. The infatuation prevailed from about April to September; at the commencement of the latter month the value of the stock began to decline. Several eminent goldsmiths and bankers who had lent large sums upon it, were compelled to abscond; and the ebb of the portentous tide was so violent, that it bore down every thing in its way; and there were but few families in the kingdom who were not more or less prejudicially affected by it, while many were totally ruined. "Public credit sustained a terrible shock, the nation was thrown into a dangerous ferment, and nothing was heard but the ravings of grief, despair, and disappointment."

There will be no difficulty now in comprehending the subject so ably depicted by the artist; it represents 'Change Alley in 1720, and we may presume, the day on which the bubble burst, for the door of the office is closed against both new subscribers hastening to purchase, and holders of stock who are desirous of knowing how the funds stand. The whole picture is full of character, so evident as scarcely to require pointing out: there are types of every class, from the beau in his silken court, and the jewelled dame in her satin dress, to the small tradesman who has beggared himself and his family in his desire "to make haste to become rich." The group sitting at the table on the right, are brokers dealing in stock for others, themselves heedless what turn the market may take; for the offices of the company were inadequate to the transaction of the business, and tables were brought out into the open air for the purpose. To the left is the pawnbroker's shop, the last resort of the penniless; a lady is there offering her jewels for money, that she also may become a buyer: the gallant in the centre of the picture is reading aloud the price of the stocks; we may readily conceive the intelligence he conveys to the bystanders. We could fill a page with our comments upon this fine composition, so full is it of character to invite reflection; it is no ill compliment to Mr. Ward to say he will never produce a more instructive and valuable picture; he may safely rest his reputation upon it. It was exhibited at the Royal Academy in 1847.

And Mr. Carter, the engraver, has produced a print he may well be proud of, far superior to his "Village Festival," excellent as that is. Every face is an exact fac-simile of the original, and is worked with microscopic delicacy. It was a long and tedious task, but the result is most satisfactory; and we doubt whether any plate issued from the Vernon Collection will be better appreciated by our readers, or more honourable to painter and engraver than this.



J. CARTER, ENGRAVER.

E. M. WARD, A.R.A., PAINTER.

THE SOUTH-SEA BUBBLE.

FROM THE PICTURE IN THE VERNON GALLERY.

PRINTED BY H. WILKINSON.

LONDON: PUBLISHED FOR THE PROPRIETORS.

THE SOUTH-SEA BUBBLE.
A PICTURE BY E. M. WARD, A.R.A.





JANUARY.

The Moon's Changes.

Last Quarter, 2nd, 9h 54m aft. | First Quarter, 17th, 5h 29m morn.
New Moon, 9th, 5h 53m aft. | Full Moon, 25th, 5h 42m morn.

1	S	The Circumcision.
2	S	2nd Sunday after Christmas.
3	M	
4	Tu	Royal Academy Lecture on Perspective.
5	W	Brussels Museum of Fine Arts Estab., 1835.
6	Th	The Epiphany.
7	F	Royal Academy Lecture on Perspective.
8	S	Reading-room of British Museum opens.
9	S	1st Sunday after Epiphany.
10	M	Pictures to be sent to British Institution.
11	Tu	Hilary Term Begins.
12	W	Society of Arts Meeting.
13	Th	Cambridge Term Begins.
14	F	Oxford Term Begins.
15	S	British Museum first opened, 1759.
16	S	2nd Sunday after Epiphany.
17	M	New Royal Exchange commenced, 1842.
18	Tu	Royal Academy Lecture on Perspective.
19	W	Institute of Fine Arts commenced, 1843.
20	Th	Royal Academy Lecture on Architecture.
21	F	Royal Academy Lecture on Perspective.
22	S	
23	S	Septuagesima Sunday.
24	M	Society of British Architects Meeting.
25	Tu	St. Paul. [incorporated, 1765.]
26	W	First Society of Artists in Great Britain
27	Th	Royal Academy Lecture on Architecture.
28	F	Royal Academy Lecture on Perspective.
29	S	Private view, British Institution.
30	S	Sexagesima Sunday.
31	M	Hilary Term Ends.

PASSAGES IN THE VOYAGE OF LIFE.

DESIGNED AND DRAWN ON THE WOOD BY FELIX M. MILLER, SCULPTOR.



No. 1.—INFANCY: The Launch on the Voyage



No. 2.—CHILDHOOD: Preparation for Guidance.

PASSAGES IN THE VOYAGE OF LIFE.

DESIGNED AND DRAWN ON THE WOOD BY FELIX M. MILLER, SCULPTOR.



No. 3.—Boyhood: Instruction.



No. 4.—YOUTH: Love.

THE
PROGRESS OF ART-MANUFACTURE.

We recommence our series of papers, illustrating the progress of manufactured Art, by the



introduction of several designs copied from the TERRA-COTTA productions of the FARNLEY IRON COMPANY, situated at Wortley, near Leeds. About seven years ago, the proprietors, one of



whom, as lord of the manor of Farnley, possesses a title to all its minerals, erected a blast furnace on the estate; and in procuring the iron-stone it was found that the bed of fire-clay, which has



long been worked in the neighbourhood for the manufacture of fire-bricks of a superior quality, extended under their own property. This induced them to commence operations as makers of fire-



bricks, and among the clay they procured for this purpose, some was found of not sufficient strength, and which was thrown aside as useless till the government passed the Sanatory Bill, when

the company embarked very largely in the manufacture of what they call sanatory tubes, used principally for draining; the valuable qualities of these tubes are, we understand, nowhere surpassed. The terra-cotta employed in the manufacture of such ornamental works as we have engraved, is found on the estate in conjunction with that bed of clay most free from iron-stone, and which contains the most silica, as well as a very considerable portion of alumina. This clay is exten-



sively used in Leeds, and elsewhere in Yorkshire, for tobacco-pipes, being naturally of a clean white in colour, becoming, when exposed, of a rich stone tint. The several operations through which it passes while in the course of manipulation render it impervious to the weather, and capable of sustaining great heat; it is, therefore, peculiarly adapted for ornamental building



purposes—as chimnies, cornices, parapets, balustrades, mouldings, as well as for vases, fountains, &c. We have engraved the designs on this page from the original objects, and can, therefore, testify to the beauty of the material employed. Many of the designs are original, and all are good: indeed, few more satisfactory examples of excellence in works of this class have ever been submitted to us.

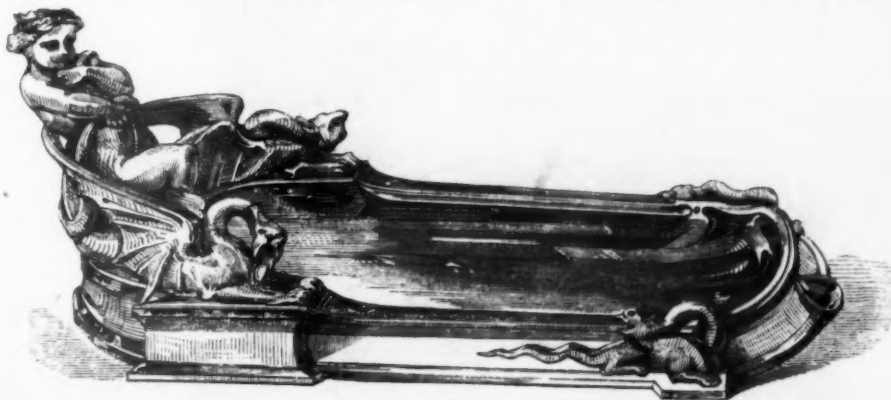
Messrs. ELKINGTON & Co., of London and Birmingham, have produced many excellent works of Art-manufacture, which have given their establishment a deservedly high name among British

manufacturers. The fine figure engraved below they are about to execute, as a statuette, in bronze. It is copied from a marble, also of statuette size, sculptured by Mr. J. S. Westmacott, and in the



possession of Theophilus Burnand, Esq., who has allowed Messrs. Elkington to reproduce it in the manner proposed. The subject, "SATAN OVERTHROWN," is borrowed from Milton's sublime de-

scription in "Paradise Lost," with which most of our readers are doubtless acquainted; it is one that has frequently occupied the sculptor's attention, as in the case of the noble groups by Michel-



Angelo and Flaxman. Mr. Westmacott is no copyist, however; he has treated his subject originally and most effectively; the attitude of the figure is conceived with great spirit. The engrav-

ing which follows it is from an elegant CIGAR-STAND, manufactured by the same firm, from a design modelled by M. Jeannest. The ornamental device represents a group of Pluto and dragons.



The engraving above is from a KNIFE HANDLE, designed by M. MATIFAT. The pattern is bold, but there is sufficient ornament of a delicate

character in it to test the skill and ingenuity of the carver in pearl or ivory. M. Matifat is an artist of no ordinary talent in manufacturing Art.

Messrs. DANIELL, of New Bond-street, enable us to place on this column three of the most recent issues of their house; they



have obtained high repute for the circulation of good productions only—productions of excellent manufacture and in pure taste.



The examples we here give were selected because they are the latest; they are, however, among the best. The one is a BRACKET,



another is a very beautiful VASE, exceedingly rich in colour, and the third is the CENTRE-PIECE of an elegant dessert-service.

AN ARTIST'S RAMBLE FROM ANTWERP TO ROME.



Drawn by T. B. Aylmer.

Engraved by J. and G. F. Nicholls.

THE MARKET PLACE AT LIEGE.

AN ARTIST'S RAMBLE FROM
ANTWERP TO ROME.

[It should be premised that these and the pages which are to follow are the result of several tours, of some duration, and commenced many years ago. Since the first time the writer landed at Antwerp great changes have taken place in the facilities of travelling, and many additional works have been written upon Art; but the general aspect of the scenes referred to remains unchanged; and the rules of Art, though much discussed, resolve themselves into the one fixed principle from which they started, viz., to represent Nature and Nature only, as she is to be found in her fairest aspect. To those who think with me, and will come prepared to search for her beauties, and discuss the notions, and often the inconsistencies of writers, with the hope of arriving at truth at last, I beg to offer a very hearty invitation for their company, while I retrace my steps, promising them perfect good humour and perfect impartiality.]

GOLDSMITH makes his Chinese philosopher, Lien Chi Altangi, write to his friend Fum Hoam,* that if "you ask an Englishman what nation in the world enjoys most freedom, he immediately answers his own—ask him in what that freedom consists, and he is instantly silent." Were the same question repeated in these locomotive days, the answer would undoubtedly be "in the liberty of running away from the land of his birth whenever he pleases." Then unfortunately his vaunted freedom has a limit: his leaving his own country is one thing, his entering another is altogether a different affair. To do this he must have a special recommendation to the care and consideration "of all Admirals, Generals, Governors, Commanders, &c. &c., as well Civil as Military" in the realms of those illustrious personages wherein he means to disport himself. He must have a passport in short. To obtain it he has to submit to a host of enquiries of a rather personal nature; some he answers, the others answer for themselves—his vocation may be what he chooses to assert, the length of his nose is no mystery. Fortified with this document, he is at liberty to march on with only occasional impediments.

As nine-tenths of the travelling English leave their vocation behind them when they are "going abroad," so their designation in their passport is usually "Gentilhomme Anglais." There is, however, a question often raised whether an artist would not find it advantageous to declare his profession, as he is precisely the one person who carries it everywhere with him: the very object of his going abroad at all is to practise it. Unless he assumes a "wide-awake," and cultivates a beard, he does not actually travel with any outward demonstration of the fact, but his equipage usually betrays the pursuit of its owner; still the matter may be in safe keeping between himself and the custom-house officers, and if he chooses to travel as a private gentleman he will find himself generally better regarded at hotels, where they judge of the pecuniary resources of an English artist by those of artists in their own country. Is it, therefore, more incumbent upon an artist than any other traveller to declare his actual profession? I think not. I am sure he will find quite as easy access to all galleries and museums for study, as a private gentleman, as if he had a Royal Academy diploma in his pocket-book. I do not know how matters may stand as to admission

* "Citizen of the World," Letter L. Let the reader refer also to a letter supposed to be written by a youth of that time from Antwerp, Letter XXXIV. Some of us are not much changed since then.

among the members of academies like those of Venice and Rome, but much of the



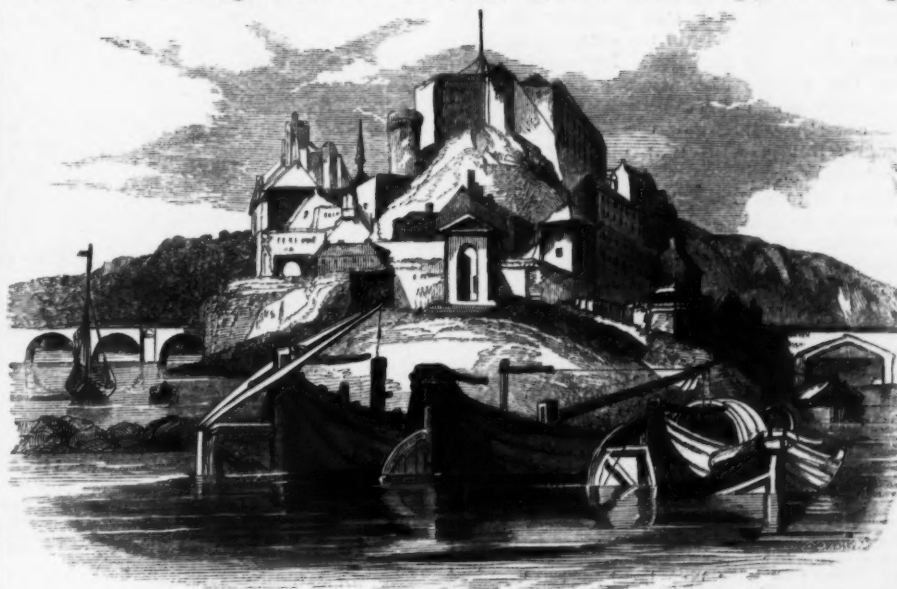
No. 6.—AT HERVE.

alarm I felt on first visiting Italy proved utterly groundless, and, usually, expensive.



No. 1.—STREET IN ANTWERP.

For instance, on leaving Venice with some hundreds of careful drawings, made during



No. 4.—NAMUR.

nearly two years' patient daily labour out of doors, as far from home as Sicily and

Malta, one was naturally anxious to preserve them from the rude handling of frontier officers. I went therefore, by advice, through the ceremony of a "declaration" before the President or Secretary of the Academy of Fine Arts, that they were of my own making, and that I was an artist; they were sealed up, and with, to me, very costly sealing-wax.* It happened, through the kindness of some most attentive friends who rose early to carry me in their own gondola to Mestre, that, under the guardianship of their own well-known and esteemed presence, the custom-house officers on the Lagoon allowed me to pass without even producing my keys; but when I began to move about on terra-firma, I soon learnt the prudence of destroying all vestiges of these conspicuous appendages. I found plain paper wrappers attracted no further attention than was easily diverted by a reference to my sketch-book and other paraphernalia. I did not so err on my next visit, some years later, and then I had a folio filled with mounted drawings. I do not believe the passport designation of "artiste peintre" will ever help the bearer to one single advantage which he would lose by travelling as a private gentleman; and I think he may avert many slights by avoiding any ostentatious declaration of his pursuits; and the assumption of an absurd and unnational costume, as so many do, may be accepted as the most ostentatious.† The amateur has just as ready access to the galleries as the artist. They meet on this ground on equal terms; whatever the artist requires to do, he must do as an English gentleman. If he is caught by a sentinel looking suspiciously at the most captivating of all utterly defenceless towers, he will be arrested as an engineer at least; an assurance to the contrary being guaranteed by all the lions, unicorns, orders of the garter and the thistle, &c. &c., in her Majesty's dominions, notwithstanding. Wherefore, Lien Chi Altangi might still remark that there was a limit to an Englishman's liberty.

Considering the firm resolve one had made, on leaving home, to bring back a drawing of everything worth having, it was perhaps remarkable that the first incident appealing to those feelings, which so often resolve themselves into pictures, occurred on our emerging from the morning mist, or, more correctly speaking, when the mist had dispersed, and was precisely one of those which fall within the category of impossibilities for that Art. My companions on the voyage to Antwerp were few in number, and not particularly remarkable in assortment: but of the number was a young couple with that pleasing sort of "incumbrance" which consisted of a little fellow who could just run about actively enough to keep his nurse in a state of constant alarm. In anticipation of our landing he was now dressed out in his most imposing gear, all white and feathered; glittering like a snowball in a sunbeam. The young pair landed almost in the arms of a noble-looking old gentleman, who had been waiting to receive them. The first salutations over, the husband was soon separated from the group by necessary attention to their goods and chattels, while the wife carried farther the thousand-and-one personal enquiries the solicitude of a

young wife for an aged father-in-law (for so I had arranged the matter in my own mind) naturally suggests. The little fellow

in hat and feathers was still on deck, playing with his nurse; the rest of the party had left the boat, so that the view



No. 7.—AT AIX-LA-CHAPELLE.

along her deck was uninterrupted; all at child had been forgotten, its mother turned once, as if in the hurry of her enquiries the round, and seeing it, without uttering one



No. 5.—THE OLD PALACE AT LIEGE.

word, simply looking in the old man's face, she pointed towards it. He obeyed the signal, and giving one devouring look of

intense delight, embraced his daughter, printing on her forehead a kiss of evident joy and thankfulness at this realisation of

* There may be difficulties about oil-paintings, as they are always in fear of pictures by the old masters leaving the country: not being aware that we import them by thousands annually! without their being missed from their own collections.

† Since the commencement of recent revolutions this must be more than ever true, as an unborn chin has now a political signification.

his fondest hopes. It needed no instruction to discover that this was the first sight of a grandchild, of whom he had probably heard so much as to be in danger of disappointment, and the boy was a thing to be proud of. Here we have "that variety of heads, forms, ages, sexes," (I fear I cannot say much about the "draperies,") which Reynolds makes essential. The sentiment was beautiful, the mere portraiture of the persons engaged was attractive; the circumstances, too, were obvious and "actually present;" but the knowledge of them was arrived at too progressively for the purpose of representation in one scene. In this particular it somewhat resembled the instance cited by Sir Joshua Reynolds, in proof of his arguments as to the choice of subjects, when he refers to the Earl of Bedford's covert reproof of King James II. for

the judicial murder of his son, Lord William Russell.* The particular story referred to by Reynolds is not so generally known as he must have presumed, even while he censures his authority for not authenticating it by any correlative testimony. Sir Charles Eastlake refers to Sir Joshua in

many of our readers. It is this: "as soon as James entered the city he summoned an assembly of the peers, to ask their advice, and to make an apology to them for not having called a parliament. In passing to the council he met with a shock, perhaps as severe as any he had felt. Meeting the

question here is not whether a good picture could be made out of two persons in conversation, but whether the precise story could be told. It is evident that it could not; and that representation could not be equivalent to the description."

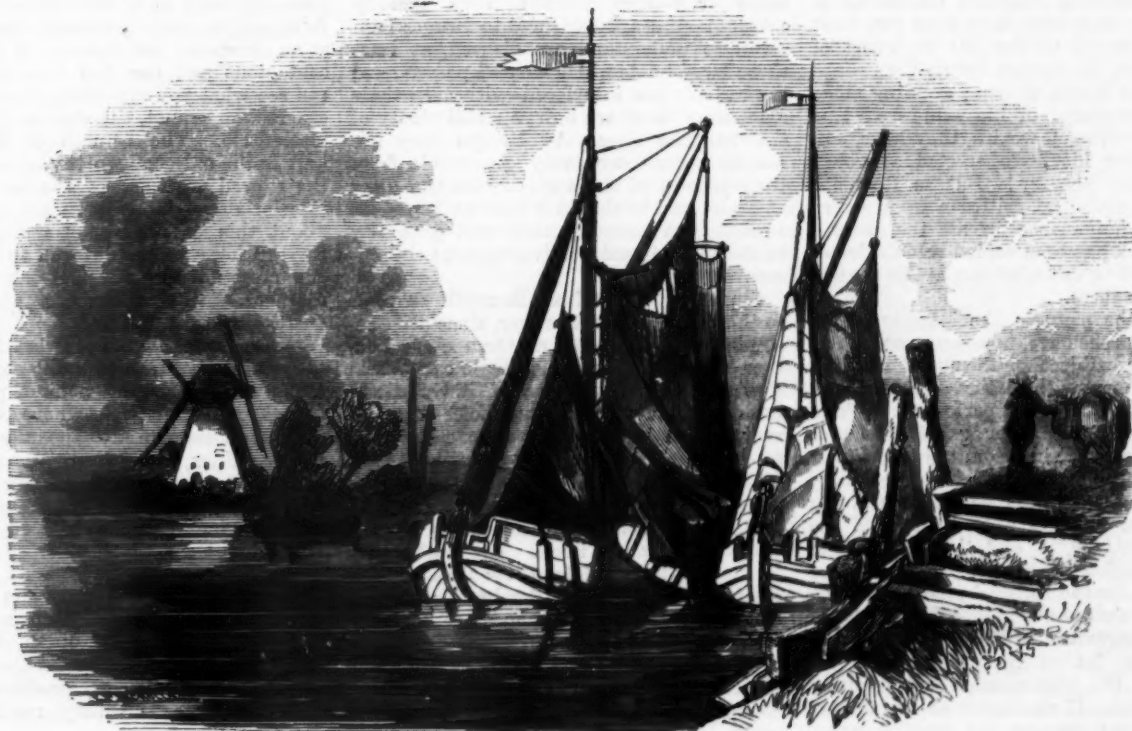
Returning however to the actual, there are few places at which an artist could land with a better chance of at once finding material to his hand than Antwerp. If he is studying historical painting, he knows the churches and museum teem with the highest class of works of the Flemish school; if, on the other hand, landscape is his object, before he leaves the river he has had many distant views of the cathedral tower so well-known and so beautiful; he has not, perhaps, learned that much of the effect is produced by the use of metal instead of stone; nor does he care, so

the desired result is attained. He has encountered endless old mills, picturesque in all their angles, and he has seen boats of every possible size and rig; from the frigate off Flushing, black and bristling, to the flat-bottomed gingerbread affair (in colour, not in make), tricked out with green



No. 2.—ANTWERP FROM A CROSS-ROAD.

father of the unfortunate Lord Russell, the old Earl of Bedford, who had offered 100,000*l.* for his son's life, but which the King, when Duke of York, had prevailed with his brother to refuse, he said to the Earl, 'My lord, you are a good man, you have much interest with the peers, you can do



No. 3.—ON THE SHELDT.

support or a similar opinion, and gives the story more at length: as this lies buried in a Parliamentary Report (of the Commissioners of the Fine Arts: appendix to Third Report, p. 31) it may still be unknown to

me service with them to-day.' 'I once had a son,' answered the Earl, sighing, 'who could have served your Majesty on this occasion.' James was struck motionless."* Sir Charles goes on to say: "the

and gold, and filled with substantial country dames, glorious in long-eared caps and red handkerchiefs. He lands tumbling over (No. 1) brazen milk-cans burished to the utmost, baskets of the most graceful form though of rude materials, supplying in fact a model for the most popular of English

* Reynolds's Notes to Du Fresnoy, X., v. 101.

* Dalrymple's Memoirs.

bouquet-holders. He passes from the Quays to the *Place Verte*; there the view of the cathedral is entire from earth to sky, and there he probably finds an hotel, and relieves himself of all domestic solicitude during his sojourn by depositing his baggage and engaging an apartment.

The views of the cathedral are better in the streets than from the river, unless at some very considerable distance; a fringe of whitewashed houses along the water's edge, as seen from the opposite bank, the *Tête de Flanders*, forms but a poor pedestal for so lofty a monument (No. 2). It is much better seen, speaking pictorially, from some of the streets, or even the country roads. But the left bank of the river is a popular promenade, where may be often met groups of good costume, and good river-bank incidents; disused ferryboats reposing their ancient limbs on downy beds, half-sedge, half-mud; charming old posts and weirs: some country boats too, looking so rough and untidy, come to anchor here, as if ashamed to exhibit themselves among their showily dressed acquaintances opposite.

The Fish Market has a very picturesque lamp post and pump combined, unpromising names! surmounted with a marble figure of the Virgin trampling on Sin in the form of the serpent. As I had never seen a painting from it, and it is rich in colour, I was anxious to possess it. This, by the way, is near the quays on the right bank. The Bourse or Exchange here, is an object to sketch; it is of the Moorish, or Saracenic taste, as is the old palace at Liège: it, however, is not filled with so busy or gaily coloured a throng as the latter; the span of the arches is wider, the arch being a trefoil, and the columns are less heavy.

The museum and every church in Antwerp contain pictures of the highest class of Flemish Art: nearly all have good specimens of Rubens's gorgeous talent—he is the tutelary saint here, they show you what he is still worth to the city by a sort of pole-tax upon the passers through who dare not leave his works unseen; growing more and more convinced of his value from this increasing source of wealth, they have, two centuries after his death, erected a bronze statue to his memory! But as Reynolds has left an analytical criticism upon every picture of importance in all the Belgian cities,* which has been copied into the hand-books, it will be enough to make this passing reference to them.

Besides the pictures, the interior of the Belgian churches are, however, remarkable for a class of subject for the sketcher which he will not meet with further on in our tour, or but rarely and in less perfection. Disregarding Sir Joshua's sneer against the Dutch school, wherein the interiors and exteriors of churches, as subjects for painting, are classed with "a market woman with a hare in her hand, a man blowing a trumpet, or a boy blowing bubbles,"* and thinking "there would be nothing to attract you to Antwerp were it not for the Rubens' pictures;" ideas which he would have assuredly abandoned had D. Roberts and L. Haghe been his contemporaries, let us dwell here upon the beauties of the confessionals and pulpits of carved wood. If the latter are sometimes eccentric, the former are usually unexceptionable; generally highly picturesque and always rich in colour. The pulpit in the cathedral at Antwerp is not in good taste for any purpose, still less for that to which it is applied, consisting as it does of a number of imaginary birds hopping about imaginary

foliage; that in the church of Notre Dame at Brussels is very superior, "Elijah fed by the Ravens;" the palm-trees are admirable; still the subject has no relation to the purport for which it is used, any more than any other subject from sacred history. At St. Andrew's in Antwerp again is a very fine pulpit. In St. Jacques and St. Paul is a profusion of fine carving, principally confessionals. In the Hall of Justice at Bruges is a very fine mantel-piece of carved figures, if any one dare undertake to draw it after L. Haghe's pictures from it; and scattered through every town, will the sketcher find subjects of this class. There are again richly carved screens and high altars, often grand sepulchral monuments, (particularly that of Charles the Bold at Bruges,) from several of which we have of late years been accustomed to see pictures of such great excellence as to defy comparison with those "interiors" Sir Joshua saw in his tour. Every city too has its Town Hall, all worthy the attention of the architectural draughtsman; Brussels and Louvain, more especially. At Bruges the belfry or tower of the building "Les Halles," is fine, if you can get far enough off; but there is not any rising ground near the city, except a miserable artificial mound in a subscription garden outside the barrier. Malines too has an enormous tower and clock, belonging to the cathedral; here is one of Vandyke's greatest works, "The Crucifixion," also an elaborate pulpit, "The Conversion of St. Paul." I have never sketched anything at Malines, but from what I have seen of the place should expect to find the same difficulty as at Bruges, the want of rising ground: so that your view would be a road-side scene terminating in a tall tower, not a disagreeable composition, nor indeed unfrequent with those who can paint the figure or cattle well. On all the canals are large characteristic boats or barges, usually very gaudily coloured—those from Ghent to Bruges I am given to understand are disused, at least those large boats which carried passengers; the railway has interfered with even their existence; there are however still plenty of the rougher class. At Bruges they are not numerous, nor easily get-at-able from the closeness of the streets. On the quay at Ghent and by the *Allée Verte* at Brussels, as well as at Antwerp, they will generally be found, and under advantageous circumstances.

Supposing oneself at Brussels *en route* to the Rhine, (now however, since the dispersion of the Prince of Orange's collection of pictures, containing little except the Town Hall and the Church of St. Gudule to interest the sketcher,) the choice of route may, for the sake of Waterloo, carry him to Namur, and by the Meuse to Liège. Yet if he has Italy in view, I by no means recommend his stopping in Belgium at all; let that be a separate consideration, as well worthy a season to itself. The probability is that at Namur (No. 4) the first sight of the Meuse meeting the Sambre at the foot of the fortress with its most picturesque boats, will make him impatient for a run to Dinant, perhaps Luxembourg and the Moselle, thus crowding too much into the commencement of a tour, every portion of which will at intervals supply more than enough; and attempting all will make him in danger of adapting to his own case the exclamation of the exhausted sight-seer, when at last he arrived in a town without a palace or a museum, "Then thank God there is nothing to see," and be equally thankful there is nothing to sketch. The drive by the River Meuse to Huy, in the cabriolet, or banquette of the *diligence*, if

it any longer exists, is very delightful to the sketcher, and much that is "good" may be found on the route. So from Huy to Liège the character of the scenery is very different to that about the cities we have mentioned. Still I fear he will nowhere find mountain and lake such as forms the back-ground in a popular work of an artist, whose works are all popular however, and which, in the large engraving from it, is called "A Scene in Belgium."

At Liège (No. 5) the most picturesque objects are the court-yard of the old archiepiscopal palace, now the Palace of Justice, and the Vegetable Market. The former, which is used as a bazaar and market-place, is surrounded by a colonnade, the columns of which are in the Moorish or Saracenic taste, each differing from the other both in outline and decoration. The span of the arch is not so wide as in the Bourse at Antwerp, and the pillars with their ornaments are altogether more massive; otherwise there is much general resemblance; but it is quite a mistake to compare it with the colonnade of the Doge's Palace at Venice, where the shafts of the pillars are perfectly straight, and, with the exception of the extreme corner ones, entirely without ornament; nor is there any material resemblance in the capitals, any more than in the shafts, though these have sculptured ornaments. There is always something to sketch in this court-yard; the costume in all its bearings is good, but it is one of the places wherein I have always found the people most annoying when one is at work. While making a drawing in the Vegetable Market, such a crowd collected that if I had not been raised on a small landing-place above their heads I must certainly have lost what I consider one of the most picturesque of scenes. A sort of Belgian Figaro, whose premises abutted on to the little terrace manfully came forward as a defender of the Fine Arts, and successfully resisted every attempt at an escalade; but this sort of curiosity is contagious and the few first comers who can see what you are doing, stop and attract others who cannot, till the crowd becomes intolerable. The Church of St. Jacques here is the only one worthy of mention, for the carved traceries of the arches in the interior alone. But there are pretty spots about this coal-begrimed region; anyone staying here would do well to hunt about the river's banks and find his way to the meeting of the waters of the Meuse, the Ourthe, and the Vedre.

Before we cross the Belgian frontier, let us carry back our thoughts to some of those cities we are leaving behind, particularly Ghent, and Antwerp where we landed, while we consider a little the question of conventionalities, or of traditions, a favourite word just now. Writing rather for those who will follow, than for those who have preceded me in the ways of experience, let me, from time to time, raise a warning voice to those sanguine spirits who go to Nature expecting to find she has done everything for them, if they can only see it; forgetting that Human Art cannot compete with Divine Nature, and that by expedients only we can produce contrasts, which are the ordinary results of her immutable laws.

Everybody has heard the question attributed to Sir George Beaumont, the *Mecenas* of Art of the last generation: "Where will you put your brown tree?" The story may be true or false; but it is universal, and does very well for conveying a notion of the conventional in all its stringency. Now every picture we have seen for ages, representing the streets of these cities, by Bon-

* Sir J. Reynolds's Works, Vol. ii., "Journey to Flanders and Holland."

nington, Roberts, Callow—whomsoever you can name—all give the most charming brown houses of every shade the palette can supply, at the corners of these streets; the dark masses, whence all the artifice of their light was to be produced; and these not representing merely houses brown by their being forgotten on the whitewashing-day, but time-worn, tottering, tumble-down looking old buildings, out of all possible approach to the laws of perspective, and infinitely valuable in producing the desired contrast.

Now let us consider in what state of mind the student of nature may be supposed to arrive at Antwerp. He has seen such views, as I have described, in every exhibition for years. They were beautiful of their kind, and are indelibly engraved on his memory. He reads, if only in his "Hand-book," at all events in "Philip Van Artevelde," of the decayed splendour of ancient burgo-masters, of the atrocities of the Inquisition under Alva: this name alone suffices his ideas with a sombre Spanish hue; his friends, who do not sketch, tell him of the "Spanish houses," of women in "Spanish mantillas," &c., till, feeling all over like a Velasquez or Murillo, he re-adjusts his tackle, adds more umbers, exchanges his "Chinese white" for "liquid asphaltum," rushes up the Scheldt, —the morning dawns, the mist is dispersed, the city exposed to view—

"And, lo! 'twas white!"

and not only white. Here he has arrived at a most choice field of action: by universal consent, among most picturesque cities, rich with interiors and exteriors, market-places and their denizens, rivers and their navigators, he requires something more than mere topography—he desires to make pictures. His mind is full of the admiration of other men's works, their merits indicated by his special teacher perhaps; he has already succeeded in producing pictures of considerable attraction from amateur outlines, or some such sources, realised only by the knowledge he had of how those he found great in their Art would treat them; "not copying their touches, only their conceptions." He starts on a mission of "humbly and earnestly following in the steps of nature,"† still, however, under the influence of practical teaching, which he has not learned to call "the rubbish of the schools,"‡ he nevertheless desires to be original; arranging himself for his first efforts in a street in Antwerp, terminating in a view of the cathedral, he finds the houses most provokingly upright, and as angular as a flower-stand; stiff and starch with whitewash, and beautifully relieved with emerald-green shutters; but where is the brown house? what is he now to do? Can he at once discard all long-established, because useful, maxims, in blind obedience to the mandates of even the most powerful critic landscape Art could ever call her own? No. The handmaiden may wait upon the mistress, but it will only be when it suits her purpose. As a painter, "he regards all nature with a view to his profession, and combines her beauties, or corrects her defects."§ In other words, he must borrow from one place what is wanting in another; he must compose if necessary, and the rules of Art alone can tell him when, unless he is indeed a Heaven-born genius. He must go to the same, or similar subjects, again and again, before he will find what he expects to see; because, while his pic-

ture must be natural, it must be also artist-like.

I know an instance of one of our most popular artists, who had not, when he first attained his popularity, ever been out of England, nor had he ever seen a mountain; but he had been accustomed to represent Swiss and Tyrolean scenery. I know a particular drawing by him, in the possession of a friend—a torrent dashing over the granite debris of a shattered mountain, surrounded by an amphitheatre of snowy peaks; it is called "A View in the Tyrol"—and which it would be treason to the owner to say was not drawn on the spot; indeed, so like nature is it, one would hesitate—but from the certainty that the artist never was there, nor had seen anything the least like it when he made the drawing—but it was the result of an intuitive perception of what was natural in the works of other men who had represented similar scenes. Yet so little was he prepared for what he did find in nature, that some time after, when travelling in Wales with a friend, and he then, for the first time, actually saw a mountain, having been left in the early part of the day in a point commanding a view of the Snowdon range, he was found late in the afternoon sitting in the same spot, surrounded with the tatters of his failures. No doubt at that time he expected to make a picture on the spot. Since then, I observe in all his sketches the selection of that object alone in the view which he thought worth having; and however large his paper, the rest is merely indicated, often scarcely even that. After much experience in drawing on the spot, possessed with a greediness to get all I could into my view, I believe it is better to take that alone which is good, but to do that thoroughly; half the mischief arising from dexterity of handling, is the want of detail in the hasty sketch from which the picture is painted: detail, not alone of form or pattern—but of light and shade—actual and transient, and of local characteristics.

Between Liège and Aix-la-Chapelle, there is not much to remark. When travelling with horses, and waiting to bait them at a little town called Hervé (No. 6), I killed the time by making a small drawing of one of those rustic contrivances for hanging a little more on an already overloaded waggon. After all, it is from trifles of this kind that the foreign air of a scene is produced.

At Aix, having done honour to the memory of Charlemagne, there is not much to detain the sketcher. The large space in front of the Town Hall (No. 7) is used, as is usual in continental cities, and indeed in our own provincial towns, for a market-place; here, as ever, is a busy scene, enlivened by countless gaudy kerchiefs instead of dingy bonnets. While drawing one of the smaller fountains here, some one good-naturedly invited me to come in-doors; the first-floor raised me rather high for the purpose, showing the top of the fountain, which is disagreeable. A story higher he had a room turned into a camera-obscura; on a large white disc was represented the prettiest scene imaginable, a perfect ant-heap, with the little creatures of every imaginable colour, for ever on the move, glittering with pans and baskets, white caps, and the never-failing red neck-kerchief thrown over them; or it reminded one of a glass filled with harlequin sugar-plums, in a state of agitation. "Can you not draw better from that?" asked he.*

OBITUARY.

MR. WILLIAM ROBINSON.

WILLIAM ROBINSON was born at Leeds, in Yorkshire, in 1799. His first years were passed at school, where he was found a most refractory pupil; and to the annoyance of his tutor, he always preferred the pencil to his books or pen; constantly bargaining with the boys to draw pictures, while they worked his sums. All means being found ineffectual to deter him from his favourite study, at an early age he was removed from school only to meet greater difficulties in the pursuit of the art he loved. His father, being a stern man of decidedly practical views, saw nothing in his son's taste that was likely to conduce to his future advancement, and determined to annihilate every effort contrary to his wishes. Things now began to wear a desperate aspect, when young Robinson, with that energy and self-reliance which is ever the characteristic of genius, determined to throw aside all paternal authority, and stand upon his own responsibility; accordingly he set out to seek a master, and at length found a clock-dial enameller, to whom his father very reluctantly bound him apprentice. He now worked early and late to procure pocket-money to purchase materials for drawing; these he stealthily conveyed to his garret, and secreted in an old band-box. After the household had retired to rest, a thick tallow candle was produced from its hiding-place; and then, to use Etty's words, "he lit his lamp at both ends of the day," and laboured through the long midnight with untiring zeal. The term of his apprenticeship over, Mr. Robinson left his master, and received lessons in landscape painting from Mr. Rhodes, of Leeds; but feeling this branch of art was not the one in which his peculiar excellence lay, he commenced portrait painting, making use of every facility his native town afforded for improvement. By strict economy he was shortly in possession of a sufficient sum to take him to London, and he set out for the metropolis in 1820. Introductions had been furnished him to Sir T. Lawrence, who received him with a kindness that made a lasting impression on Mr. Robinson, and to which he always bore testimony with feelings of gratitude. He now became a pupil of Sir Thomas's, who with a noble generosity declined any remuneration; and at various times employed Mr. Robinson to work upon his own pictures. Sir Thomas Lawrence gave him an introduction to Mr. Fuseli, who, esteeming his work sufficiently meritorious, admitted him as a student in the Royal Academy. The climax of his high aspirations and ambitious hopes was now realised, and with a zealous heart and willing hand he laboured with new energy in the mart of his high calling. In 1823-4, Mr. Robinson had returned to his native town; where his talents soon found him a lucrative practice, and distinguished patronage. His portrait of the late Mr. M. T. Sadler, M.P., first gained him celebrity, and to Mr. Sadler's efforts Mr. Robinson owed much of his early practice. Amongst his first patrons we may name W. Beckett, Esq., M.P., to whom, we believe, Mr. Robinson was indebted for his introduction to Lord Grantham, now Earl de Grey. This nobleman, from the day of Mr. Robinson's introduction to his death, manifested great interest in his professional career. Earl de Grey honoured him by sitting for two portraits, one in his peer's robes, and the other as Colonel of the Yorkshire Hussars. These pictures were afterwards engraved. At subsequent periods, he painted the whole of Lord de Grey's family, Lady de Grey excepted; as well as the portrait of the late Earl of Enniskillen, brother to Lady de Grey. He was also employed by the noble Earl to copy, from various masters, other distinguished members of his lordship's family. About this period a subscription was raised among the members of the United Service Club, for the purpose of procuring portraits of several distinguished individuals. The committee, through Earl de Grey's interest, deputed Mr. Robinson to paint four of these pictures, one a portrait of the late Duke of Wellington. The Duke had been so frequently asked to sit, that the members of the committee to whom the management was confided did not feel themselves warranted in requesting such a favour, and it was resolved that a copy of the head and face, from some acknowledged portrait by Sir T. Lawrence, should be made, but that the Duke should be respectfully solicited for the use of his sword, glass, and cloak, &c. &c., so that there might be as much originality in the picture as possible. A three-quarter portrait by Lawrence, belonging to the late Mr. Arbuthnot, was lent for the head, and one of the committee was commissioned to speak to the Duke, and request the use of the appoint-

* Sir J. Reynolds.

† "Modern Painters," vol. i. part 2, sec. 6, chap. iii.

‡ "Pre-Raphaelitism," p. 51.

§ Sir J. Reynolds's Second Discourse.

* To be continued.

ments alluded to. When the circumstances were made known to him he assented immediately, and, with the greatest good-humour, said "he would give as many sittings as might be necessary to make the picture an original." This offer was gratefully accepted, and the picture having been as much advanced as possible, the Duke gave the sittings required. He ordered that the cloak should be sent, but the sword was missing, and nowhere to be found. It was one with a very peculiar silver hilt, that had been mounted in India, and which he afterwards very generally wore during the whole of the Peninsular war, and for which he had a particular value. It had been painted in the picture, by Lawrence, belonging to Sir R. Peel. A hasty sketch of the sword was made from memory, in order to convey to the artist some idea of its peculiar shape. As we mentioned before, Mr. Robinson had been occasionally employed by Sir Thomas Lawrence, and still had some acquaintance with the person who had been his servant. As this chance (remote as it was) of learning something about the sword thus offered itself, Mr. Robinson took the pencil sketch to the man, who said, "there was a large number of swords, canes, whips, parasols, &c., unreclaimed, which were still collected, and were to be sold with various effects in a short time." They visited the store, and from the sketch identified the very sword which had never been sent back to the Duke, who was not aware of its loss, and totally ignorant of where it was; and as it had no name, or cypher, or ticket attached to it, it was utterly unknown and unnoticed, and would have been sold by auction without comment or observation, in a very few weeks, had it not been for this fortunate circumstance. Application was immediately made to the executor, and the sword was returned to the Duke, very much to his surprise and gratification, at his last sitting. Our readers may remember a discussion, in which Mr. Heaphy was concerned, that appeared in the daily papers some months since, respecting this sword; it is therefore unnecessary for us to enter upon the matter, which, after all, is of little importance. The other portraits painted by Mr. Robinson for the United Service Club were, one of Lord Nelson, after Hoppner's picture in Greenwich Hospital; George III., after Sir W. Beechey; and Sir John Moore, made into a full-length, from a half-length by Lawrence. About this period Mr. Robinson was introduced, through the late Countess de Grey's generous influence, to some members of the Royal family, and had the distinguished honour to paint the portrait of Her Royal Highness the late Princess Sophia; he also copied, for the Duchess of Gloucester, a portrait of the late Duke of York. It would be useless to attempt, in a brief memoir like this, any enumeration of Mr. Robinson's numerous works; neither is it required. It is sufficient to know that he was an example, out of many, who rose by their own self-sustained energies through trials and disappointments, to a position which is ever the reward of those who persevere to the end. In disposition Mr. Robinson was extremely affectionate, and his manners were modest and unassuming. He died at his residence, in Leeds, at the early age of thirty-nine years, of decline, August 1839, leaving a family of young children unprovided for, but who now hold honourable positions in life; and one of the daughters practises, with some success, her father's profession. Though the death of this artist occurred so long since, there are circumstances connected with his career which we deem of sufficient interest just now to find a place in our columns, and we do not believe that any memoir of Mr. Robinson has yet been published.

THE EXHIBITION OF 1851.

SECOND REPORT OF THE COMMISSIONERS.

The Commissioners for the Exhibition of 1851 have just issued a second, or supplementary report, addressed to Mr. Secretary Walpole, a copy of which has been forwarded to us. The document is not a lengthened one, but its value is considerable, as it brings forward prominently and authoritatively matters of high importance, which, notwithstanding they have been urged repeatedly in this and other public journals, have not received the attention they deserve. It is highly probable now that some efficient steps will be taken to supply the necessities of which the Fine Arts and the Industrial Arts of the country have so long felt the want.

In the first report issued by the Commissioners

in April last, they stated the presumed surplus of funds arising from the Exhibition, after all outstanding liabilities were discharged, would be about 150,000*l.*; it now appears, from the balance sheet drawn up to the 1st of November, 1852, that it will amount in "round numbers" to 170,000*l.*; and also, in addition to this pecuniary fund, the Commissioners are in possession of a collection of articles presented by exhibitors and foreign governments, valued at 9000*l.* With respect to the appropriation of this surplus, the report furnishes us with an abstract of "suggestions and applications" on the subject of the disposal, many of which are in favour of "Mechanics' Institutions" and "Schools of Design," in the respective localities whence such applications have come. Some of the larger manufacturing places, such as Birmingham, Hull, Bristol, Sheffield, the Potteries, &c., advocate a "Central College of Arts and Manufactures in connexion with Provincial Schools." On this point the report says:—

"The answer which the Commissioners have returned to the different applications submitted to them, has been to show, by reference to their preliminary report to her Majesty, of the 6th of November last year, that they do not feel themselves to be in a position to comply with proposals which involve the surplus being applied to purposes of a limited, partial, or local character, or to returning to the different localities, in order to be there appropriated to local public objects connected with the progress of Art, Science, and Education, the amount of subscriptions originally raised in each place, which subscriptions were at the time made on the clear understanding that they must be 'absolute and definite.'"

"The Commissioners would call especial attention to the memorials from the important manufacturing and commercial towns of Birmingham, Bristol, Halifax, Hull, Oldham, Sheffield, and the Staffordshire Potteries, which are appended to this report, and indicate clearly the strong feeling entertained by those well entitled to form an opinion on this subject, of the importance of establishments for instructing those engaged in trade and manufacture in the principles of Science and Art, on which their respective industries depend."

"These applications, and the general tone of public feeling, have confirmed the views of the Commissioners, as before expressed to her Majesty, that the requirement most felt by the country is an institution which, in the words already employed by them, should 'serve to increase the means of industrial education, and extend the influence of Science and Art upon productive industry.'"

Hence the Commissioners proceed to argue upon the policy of founding a "large institution," &c. &c., in the metropolis. A comparison of our limited efforts to educate the industrial classes with what is doing in other countries for a similar purpose, is little to the credit of a great and wealthy commercial nation like England. It is true we have numerous Schools of Design, and more than 200 institutions scattered throughout the country, professedly for mechanical and scientific culture, numbering upwards of 90,000 members, but from some cause or other which we care not to enter upon just now, their efficacy is feeble when compared with the results of similar institutions on the continent. Dr. Playfair, who has recently returned from abroad, tells the Commissioners that "in Germany 13,000 men annually receive the high technical and scientific training of the Trade Schools and Polytechnic Institutions, while more than 30,000 workmen are being systematically taught the elements of science and of Art, in schools which communicate instruction to them in their leisure hours;" while the best proof of the utility of such establishments is that there is a constantly increasing demand made by masters for the pupils reared at them.

"Besides the Trade Schools which are now scattered throughout Germany, there are important institutions, equivalent to Industrial Universities, in the capitals of nearly all the German states. Their systems of instruction have certain variations, but they are all agreed upon the general principle, that their object is to teach the principles of science and art upon which production depends, explaining fully the variations and nature of technical processes, but leaving them afterwards to be practically learned in the workshop or the factory. They rather teach a pupil how to be an

intelligent manufacturer than profess to make him one at the institution. Elementary knowledge in science is rarely given at these higher schools, as the pupil who enters them must previously possess it, the courses of instruction there being devoted to the application of that knowledge. So essential to the progress of industry are these Technical Colleges considered, that even small states, such as the Grand Duchy of Baden, support them at great expense. Thus the Institution at Karlsruhe, situated in a large and commodious building, with every appliance of museums, laboratories, and workshops, teaches 330 pupils, with the aid of no less than 41 professors and teachers. In France the Ecole Centrale des Arts et Manufactures, a private institution raised by private capital, which has found and continues to receive the most ample remuneration in its success, annually educates 300 pupils in the highest branches of applied science and art; while its influence on industry has been found so important, that the Government and the Councils-General of 29 departments of France have established Exhibitions in connection with it, in order to educate poor persons of extraordinary talent. The pupils of this establishment find immediate employment on leaving the school, and already above 500 of them are known to be holding stations of much importance in almost all parts of the world. The school is now found to be too small for the demands of French industry, and its enlargement is under contemplation."

It appears that London contains at the present time about 100 societies having for their object the promotion of science and Art of every kind; and it is calculated that the sums annually expended upon these institutions reaches 160,000*l.*, no inconsiderable portion of which is consumed by house-rent, taxes, and "items of a similar nature, all of which outlay is of course deducted from the purposes of utility to which it might otherwise have been applied;" and that our national institutions, such as the British Museum, the Museum of Practical Geology, &c., involve a further annual outlay of 95,000*l.*, facts which, while they show "that much effort both on the part of the state and of the public is made for the promotion of science and Art, make it the greater subject of regret, that, owing to a want of unity and combination, they produce small direct benefit to industry;" this brings us to the main point considered in the Report.

The growing wants of almost every scientific and artistic institution in the metropolis are exemplified in the complaints constantly made for greater space for their operations; they have not "ample room and verge enough" to carry out their objects. The Royal Society, the School of Mines, the School of Design, the College of Chemistry, the Society of Arts, the Royal Academy, the National Gallery, the British Museum, and many others, are

"Cribbed, cabined, and confined."

in localities where they cannot expand if they even had the means of enlarging their boundaries.

"Having regard, then, to the different questions which we have now briefly touched upon, we beg to represent that it appears to us that the two things to be aimed at, as the preceding observations will serve to show, are the adoption of a system, and the securing of a locality where that system may be developed. We feel that we are best discharging the duties intrusted to us by her Majesty, by submitting for consideration and discussion, on the part of the public, such a system, and by ourselves providing such a locality, bearing in mind that the filling up of the plan that may be adopted must be left to the wants expressed, to the interest felt by the public at large, and to the voluntary efforts of institutions, societies, and individuals, aided by the efforts of government to develop more fully the institutions already founded by it, and which are so much appreciated by the public."

"In considering a system, comprehensive enough in its general features to embrace the extensive ramifications of industry, we have thought it best to adopt the classification of the Exhibition so far as regards its great divisions. This classification was found convenient in practice, and it is therefore to be presumed that it must have been founded on sound philosophic principles. The four divisions comprehended (1) the *Raw Materials* used for production; (2) the *Machinery* employed in rendering them fit for useful purposes; (3) the products themselves (*Manufactures*) in the state in which they are used; and (4) the *Fine Arts* employed in adorning them."

The Report then proceeds to consider the general subject under these heads, showing what the Metropolis already possesses in reference to each and all of them respectively, and what are its deficiencies; and then it refers to the proposed site of a New National Gallery, at Kensington, of which we made mention in the last number of the *Art-Journal*, but only in general terms. The particulars of the site and purchase are these; 21½ acres of land, having a frontage of between 500 and 600 feet, at Kensington Gore, have been bought at the price of 60,000*l.*; but inasmuch as this space would be totally inadequate for the purposes proposed by the commissioners, though ample for a National Gallery alone, another portion of ground, of 48 acres contiguous to the first lot purchased, has been secured for the sum of 153,500*l.*, of which amount, 15,000*l.* has been already paid by way of deposit. The commissioners did not authorise this last purchase until they had the assurance of Her Majesty's government that they would engage to recommend to parliament the contribution of a sum of like amount towards the purchases contemplated, "either for account of the Royal Commission, or for the joint account of the commission and the government, or for division between them, as might afterwards be determined."

"The total space that has thus been already secured by us contains nearly 70 acres: and it is very important to observe, that the present is the last opportunity of finding an unoccupied space in a desirable situation, within the limits of the Metropolis, which is so rapidly extending in a westerly direction."

The Report then recommends that Government shall make further purchases, so as to obtain altogether about 150 acres, and continues—

"The question of the apportionment of the ground among the different institutions to be erected upon it, or of its division between the Government and the Royal Commission, as already spoken of, must obviously be left for future consideration and arrangement. It appears to us, however, that it would be desirable that the new National Gallery, if placed in this locality, should occupy the advantageous and more elevated site fronting Hyde Park, on the Gore House estate, while an institution like the Commercial Museum, or Museum of Manufactures, already suggested by us, might be established on the corresponding site fronting the Brompton-road, at the further end of the property; the central portion containing a building in which the different societies might procure that juxtaposition, the means of effecting which, as we have before mentioned, they have been for several years considering; while the two sides might be devoted to the departments of Practical Art and of Practical Science."

The price paid, and to be paid, for these portions of land seems very great, and yet if we compare it with the average value of land in and about the metropolis and large provincial towns, it is by no means extravagant.

Our analysis of the Report, though brief, contains the gist of the whole matter; there is nothing in it to which we can conscientiously demur, for we believe the commissioners have made the best application of the surplus fund which they could, and it now remains for the country to carry out the project promptly and liberally.* The reasons assigned for the course they have pursued are shown in the following concluding paragraphs:—

* The objections we put forth in our last number against this appropriation of "the surplus," were written under the impression that the sum was to be devoted solely to a NATIONAL GALLERY OF ART; we rejoice now to learn that the INDUSTRIAL ARTS are to be equally considered and aided. Our labour for many years has been earnestly directed to this issue—the combination of both for the benefit of each; we have striven to elevate the Manufactured Arts by connecting them more and more closely with the Fine Arts; and it is no small portion of our reward to know that this principle has been rapidly gaining ground, and is now generally recognised. For this, also, we have mainly to thank HIS ROYAL HIGHNESS PRINCE ALBERT; his wisdom has guided, and will continue to guide, the councils of those in whose hands is the future of British Art; we have very few fears for that future, so long as, happily, the mind and energies of the Prince can be given to the subject.

"In the preceding part of the Report we have shown, by pointing to the many Institutions so liberally supported both by the Public and the State, the injustice of the reproach to this country, that it makes no efforts for the promotion of science and art; but we have confessed likewise, that though a larger amount of money is spent for those objects in this Metropolis than, perhaps, in any country, yet this is the only country which has neither supplied (in any practical or systematic shape) scientific or artistic instruction to its industrial population; nor provided, for men of science and art, a centre of action, and of exchange of the results of their labours, affording at the same time the means of establishing the connexion between them and the public which would secure permanent relations of reciprocal influence."

"Yet this country, as the centre of the commerce and industry of the world, would seem to require, more than any other, to have these wants supplied; and the Great Exhibition of 1851 has, in its results, convinced us that, unless they be speedily satisfied, this country will run serious risk of losing that position which is now its strength and pride."

"We believe that we have shown that want of space and want of system have hitherto been the main impediments to their being so satisfied. We have endeavoured to remove these, by procuring a spacious and unencumbered piece of ground, situated in a most favourable locality, and near the very spot on which the Crystal Palace displayed the products of the industry of all the nations of the earth,—and by suggesting a system based upon the scientific subdivision and arrangement of that vast collection, which left none of the industrial products or wants of man unrepresented."

"We propose to trust, for the carrying out of our plan, to the same principles which alone have rendered the execution of so large an undertaking as the Exhibition of 1851 possible within so limited a time; viz., the finding room and system, and leaving it to the voluntary efforts of individuals, corporations, and authorities, to carry out the promotion of the different interests with which they are themselves connected, on which they are dependant, and of which they are therefore the best guardians and judges."

"We intend to pursue these objects by the same means, namely, by affording instruction and recreation to the greatest number of human beings, and by acting on the conviction that all sciences and all arts have only one end—the promotion of the happiness of mankind, and that they cannot perfectly attain that end without combination and unity."

There is, however, one matter to which we feel bound to refer, before closing our remarks, as it seems to connect itself more especially with the Fine Arts of the country, which we have so long laboured—and, we trust, not ineffectually—to promote. The appendix to the report contains a copy of a memorial addressed to the Queen, signed by the President and several members of the Royal Academy; it is dated May, 1851, and it prays that, in the event of a new National Gallery being built, the whole of the edifice in Trafalgar Square shall be given up to the purposes of the Academy, because of the insufficiency of the present accommodation. The memorialists complain:—

- 1st, Of want of room for the Schools.
- 2nd, Of want of room for the annual Exhibition, especially for the Exhibition of Sculpture.
- 3rd, Of want of room for the accommodation of the officers of the Academy.

It is scarcely necessary to remind our readers how often we have reiterated these complaints, which the memorialists, in their document, prove to be undeniably just; while they demonstrate that, with increased accommodation, every branch of British Art must inevitably be more fully developed, and its progress consequently be most materially advanced. The present building, judiciously remodelled and altered, would be amply sufficient for every purpose of a great national Academy of the Fine Arts. We trust and believe it will be eventually secured to the Royal Academy.

The appendix contains other documents besides that under notice which emanates from the Royal Academy; there is one which purports to be a statement of accounts, but which tells nothing and means nothing on this important topic, concerning which most unhappily the public have been always "in the dark."

There are one or two items, however, far more intelligible than satisfactory.

Messrs. Clowes it appears have received 926*l.* 12*s.* for "printing and preparation of Jury Reports."

How much more they have received for printing of all sorts and kinds, it is impossible to say; but the sum must have been immense; equally immense must be the sum Messrs. Spicer have received for paper. The public then will be unable even to guess why or wherefore Messrs. Spicer and Clowes should have been allowed "ON ACCOUNT OF LOSSES One Thousand Six Hundred Pounds!" And we think in common fairness some information on this head should have been supplied, especially if the above sum be in addition to the 2*d.* royalty on the shilling catalogues, which it is understood was remitted to Messrs. Spicer and Clowes:—we say "understood" because this, like so many other things, has been a secret arrangement of which the world is to know nothing.

While, then, we are by no means disposed to quarrel with the second Report of the Commissioners, but on the contrary, rejoice over the main features of it, we may be permitted to lament that there was not one among them bold enough to demand for the public a clear and distinct STATEMENT OF ACCOUNTS.

[Since the above was in type, the Chancellor of the Exchequer moved, in the House of Commons, for a vote of 150,000*l.*, for the purposes to which the Report refers. In his speech, Mr. Disraeli took an extended and comprehensive review of the state of the Fine and the Industrial Arts in the kingdom, urging the necessity of dealing liberally with measures so essential to the welfare of the community. After a short discussion, having reference chiefly to the management of the public property, the vote was agreed to. But it really makes us smile, to find what folly honourable gentlemen sometimes talk, when they enter upon topics of which they are profoundly ignorant. One member, for instance, gravely argues that because, in his opinion, England never has been great in Art, therefore she never can be; and that any attempt to instruct the people in such matters is an absurdity. "Not one of our great painters," he said, "ever knew how to draw; Reynolds never did, Lawrence never did. It was impossible to find any man in this country to do that which was of every-day occurrence in Italy—namely, to make an outline drawing of a great picture." Another honourable member, taking his text from Mr. Moore's letter in the *Times*, spoke of the "scrubbing-brush" being in daily operation at the National Gallery, "deteriorating the value of pictures." We cannot expect legislators, more than others, to know everything; but they ought, at least, to talk moderately and rationally upon subjects with which their acquaintance may be presumed to be very limited. *Ne autor ultra crepidam.*

Thus, then, the first great step has at length been taken, to place the Arts of Great Britain on a sure, lasting, and extended foundation; and while we congratulate the country on the State-recognition of their necessities, we may, without arrogance, assume that, in a variety of ways, the columns of the *Art-Journal* have largely contributed to this result. There are many in Parliament who know and feel this, and who have not been slow to acknowledge it out of the House, though they have refrained from making mention of it within. For fourteen years have we been labouring to rouse the country to a sense of its requirements; our Journal, circulating its thousands monthly from one end of the kingdom to the other, and in channels where its influence could not fail of being effective, has hitherto fulfilled its mission of advancing the Arts, of causing them to be respected, and regarded as necessary to the well-being of the country. Our primary aim was one of no inferior magnitude; we have reason to feel pride that it is thus far accomplished, amid so many discouragements as have fallen to our lot. Much, very much, yet remains to be done, and our soul shall not slumber one iota while we can serve the cause with which we have been so long and so closely identified.]

PICTURE CLEANING IN THE NATIONAL GALLERY.

AN entire column in the *Times* newspaper of November 29th has, in very violent phraseology, imputed injury, by cleaning, of nine pictures in the National Gallery. As the article is signed with the name and address of an obscure picture dealer, and as foul words are lavished in it on several gentlemen, whose estimation in society is beyond all controversy, it must, and will be, taken as a pitiable display of personal vindictiveness, prejudicial only to the writer. The high character and independence of the *Times* is discharged of all participation in the offence, by the insertion of the writer's name; and as this "appeal to the public" at large may not remain uncontroverted, it will be as well that we enlighten that public by a few simple truths relative to the matter.

We assert then, distinctly, and without hesitation, that no injury whatever has been done to any of the nine pictures which have been cleaned during the recess, but that, on the contrary, a great advantage has been conferred on all artists and students in Art, by the process these pictures have undergone. Nor will picture buyers who are merely amateurs, and not connoisseurs (mark the distinction), fail hence to derive infinite instruction for future acquisitions. The nine pictures, with exceptions we shall hereafter notice, are now seen with the purity and freshness in which the various great painters sent them forth from their hands to the world.

Three pictures by Claude have been cleaned, being the pair of large works known as the "Bouillon Claudes," and the small landscape with the "Annunciation." This last picture now displays the magical charms of the great painter; its freshness is extraordinary, yet it has not been fully cleaned, as some vestiges of the discoloured matter that had accumulated on the surface are still visible in the sky on the right hand, over the group of trees. The large landscape with the episode of Isaac and Rebecca is equally fresh, and, hung among other pictures that are dirty, has a look of newness; but a rigid examination of the surface does not evince the smallest abrasion of colour; it would, indeed, have much advantaged this picture, if a perpendicular crack arising from the seam of the canvas had been concealed by restoring the colour. The other large picture of a sea-port with the embarkation of the Queen of Sheba, known to artists as the "Flower-pot Claude," from a range of flower-pots on a small pier in the middle distance, is certainly much changed from its previous condition. The sun is painted in the east to indicate a sunrise; before it was cleaned it more nearly resembled the sun in one of our insular fogs; and we invite the lovers of nature to make a comparative inspection of a somewhat similar picture by Claude, portraying the embarkation of St. Ursula, on the opposite side of the room, now rioting in the plenitude of discoloured varnish. The greatest advantage to the Claudes that have been cleaned, equally with the two Canaletti, is the beautiful aerial perspective which is now developed in the extreme of perfection, and which was before invisible. The large embarkation picture gives all this with the enchanting morning air; the phenomena of nature are vividly given, and the spectator may almost feel the refreshing breeze of the morning that ripples the waves breaking on the shore. This picture shows not the smallest abrasion of colour, and the inscription is as perfect as before the cleaning: any assertion to the contrary is false.

The comparison that is invited by placing Turner's two large pictures near the Claudes would have been abortive, if they had stood in juxtaposition under other circumstances. The extraordinary freshness and daylight on the three Claudes are a great lesson to many of our landscape painters, who are infected by studying dirty pictures to the imitation of them in colours. The story of "where do you place your brown tree?" influences many persons both artists and lovers of Art. The late Sir G. Beaumont, who left so many fine works to the

National Gallery, was an enthusiast for the liquorice hue of pictures, and tried one day to convince Constable he was right in the necessity of the brown tree, by placing an ancient Cremona fiddle on his lawn; the absurdity ended in his own conviction to the contrary.

Of the two Canaletti no more need be said than that they are now nearly as Canaletti himself could wish to see them. The view on the grand canal has not even been sufficiently cleaned in the sky. The distance of this picture is now a magical display of aerial perspective. If the public who view these two pictures will appeal to common-sense notions, and not be misled by picture-dealing quacks, let them look at the other two pictures by Canaletti (uncleaned), in the same room, and the little picture by Panini also there: they may learn something about Art, as artists displayed it, and how the trading fraternity in Art mystify its best qualities for unmistakable ends.

No picture could be more unfortunately placed than the "Plague of Ashdod" by Nicholas Poussin between the two, now brilliant, Canaletti. The vicious red grounds used by this painter have caused his pictures to become dark, and hastened their decay, of which this example bears evident proof. It has been cleaned with great care, but it is right to say that it was cleaned some years ago when in possession of the Duke of Northumberland. Being now placed between the Canaletti with its varnish completely chilled on the surface, all circumstances combined, it undoubtedly has a disparaging look. Not the least blame is attributable nevertheless to the late cleaning, but the mode of execution, and its perishable nature, the opacity of treatment without glazings, the position in the gallery, and the chilled varnish combine to give an unfortunate impression to visitors. The picture upon which the greatest outcry has been made is the "St. Bavon" by Rubens, and something of its history may explain its present condition. A large picture of the central portion of this subject was painted by Rubens, and it still remains in the church of St. Bavon at Ghent. The picture in the National Gallery is on three panels, the two side ones containing an extension of the composition, not seen in the picture at Ghent, and these side panels have often been disputed to be by the hand of Rubens; there is some justification of such an opinion by a less masterly execution. We cannot regard the picture in the National Gallery to be a sketch, as usually understood, being highly finished in the details; the naked back of the kneeling figure immediately in front is one of the artist's most elaborate treatments of flesh tints. When this picture was brought from the Cornega Palace at Genoa, and became possessed by the Rev. W. Holwell Carr, it was in the most deplorable progress of decay. This gentleman had it put into its present condition by an indifferent English artist, who himself painted in many of the obliterated heads, and other parts. Now the picture has been cleaned from the scum which obscured most of these ill-assorted additions it can only be viewed as a splendid ruin. Of the picture by Paul Veronese, "The Consecration of a Bishop," every one who can estimate his brilliant and sparkling lights must have for years past regretted a condition on the surface similar to a varnish of treacle, totally obscuring the very qualities that constitute the glory of the master; and so far from the process of clearing off this veil of filth having been carried out, it has, on the contrary, not been restored to its full lustre. There remains the Guercino to be noticed, to which the common sense application of eyesight is only wanting to inform any artist of the augmented value of the picture to students of Art.

Two questions arise on this and similar occasions. Does the continuance of dirt, decaying varnish, and other deposits on the surface of pictures, contribute to their preservation? Certainly not. Secondly—Does the view of pictures in their original condition of colour, as completed by the great masters, contribute to the improvement of Art, and benefit students; or are they more improved and benefitted by viewing them when covered with a saturation of hues resembling liquorice or treacle? We suppose this

question to require no answer. To the sceptical, if any such exist, we would invite them to examine the condition of the two large pictures by Guido, of "Perseus and Andromeda," and of "Venus attired by the Graces," presented by his Majesty William IV. Let such persons view the surface of these graceful female figures, and if any other feeling can arise than the most repulsive sensations of human disease in its most loathsome symptoms over the entire skin, they must be insensible to the greatest of charms with which nature has invested feminine beauty.

We have now gone through the catalogue of imputed misdeeds, and it has been a pleasure to verify by ocular investigation, that, in lieu of mischief, a benefit has been conferred on Art. It is certainly contrary to the interest of the dishonourable portion of the picture-dealing craft, and unless denounced might lead by similar means to sad results on their fraudulent pursuits. The best advice that could be given to possessors of dark brown pictures acquired from this class of dealers, is certainly not to submit them to a cleaning which might incontinently and inconveniently develop a mass of "dupery," very unpleasant to discover when one is the victim, and the rogue is too slippery to pursue.

Of Mr. Morris Moore, whose signature is attached to the abusive epistle to which we have referred, we only know that he is an artist, to whom the term "eminent," at which he sneers, is not likely to be attached; that he is a picture-dealer, and a "discoverer" of Raffaelles, we have reason to know. Notwithstanding all his efforts, however, in written or verbal eloquence, he may be assured that we do not need his Raffaelles to enrich our National Gallery: and that we are as little likely to find in their discoverer a future keeper of our pictorial treasures.

A word or two on the management of our National Gallery. It is to be regretted that, when pictures are cleaned, there is no sufficient space to hang them separately from the dirty pictures; the Gallery still certainly offers a better arrangement than the one now pursued. And the chilled varnish on many of the pictures impede a due examination, while with the unlearned it passes for damage; this is particularly observable in the large picture of the "Boar-Hunt," by Velasquez, and on several others; but it might easily be remedied during the two latter days of the week, when the Gallery is closed—excepting to students.

Under the present constitution of trusteeship, without any sum at disposal for immediate purchase, and with the delays and ceremonies of application to the treasury, every opportunity of acquisition is marred. The trustees, consisting of a few gentlemen of the highest rank in the United Kingdom, are called to meet once a month during the London season, or the duration of Parliament; from the variety of other engagements of these distinguished persons, and their occasional absence, very few ever assemble, and there is a general belief, out of doors, that one trustee, not deeply learned in Art, and a constant attendant, influences materially the determination of others. We have heard that Lord Garvagh would have ceded the Aldobrandini Raffaele to the trustees, and that this trustee objected to the cost of this priceless picture. Another great evil is the delay in replying to offers; surely it would be wise, and something business like, to summon a meeting upon any offer of consequence. The collection of antique pictures at Kensington Palace, known as the Wallerstein Collection, was offered to the trustees last year, and the secretary of the Prince Wallerstein remained in London for six months without receiving the answer, which at length proved a negative. It is no question here whether this collection was or was not a suitable acquisition; it only refers to the inconvenience and expense of a stranger's sojourn in London, and an apparent absence of courtesy in not transmitting any answer for six months.

The purchase of Marshal Soult's Titian has been already commented on, both in Parliament and by the public press: it is the consequent evil of the delays inherent in the present constitution of management. Another view must also be taken of this excess of price at the

sale, over the previous offer of purchasing it privately. Marshal Soult, during his lifetime, made occasional sales, privately, as he wanted money, and when this picture was offered, for 1000 guineas, to the trustees by M. Nieuwenburg, the state of affairs in France was the reverse of encouraging. It was the immediate want of money that induced the Marshal to sell the "Pool of Bethesda" by Murillo, to Mr. Tomline, some time before. If the price, therefore, paid for the Titian at public auction is a great advance, it is easily accounted for by the improved political condition of France, and the picture's higher valuation by the biddings of others desiring to possess it.

The "Giorgione," Mr. Morris Moore says with his accustomed "slang," was "burked," as too bad to be hung. It is a purchase made by the Marquis of Lansdowne for his own collection, and had nothing in connection with the National Gallery. The Marquis's fine taste and appreciation of Art is at once an answer to the pitiful insinuation of its being a "daub."

THE CRYSTAL PALACE AT PENGE PARK.

WE have abstained from making note of the progress of this marvellous structure; to describe it piecemeal would be unjust: if we refer to it now it is to direct the attention of our readers less to the building than to its furnishing; and with a view to induce manufacturers, who are accustomed to look to us for information, and, in a degree, for guidance, to avail themselves of the safest and best means of publicity which the present age—fertile of benefits in this respect—has yet supplied to them.

We have reason to believe that applications for "space" in which to exhibit the productions of British industry, have been quite as numerous as the Directors expected them to be; but we know also that many of the most extensive and important of our "producers" in Art-manufacture have as yet made no move in order to render this very valuable channel available for their just and fitting purpose of making their improvements known to the public.

Manufacturers and producers, generally, are now pretty well aware of the value of publicity—duly and rightly obtained. It was not always so: when, about ten years ago, we commenced in this journal the plan which has since been its peculiar and distinguishing feature—the close association of the Industrial, with the Fine, Arts, we had to overcome a general prejudice against publicity; to describe and engrave an invented or improved production was very frequently considered a sure way to court piracy and invite competition; and for a very long time, we had to argue in vain against an idea now known to be as erroneous as we then stated it to be. Publicity in this country is the only road to honour: it is everywhere profitable, but in England the public is the only fountain of fame; and it is impossible for the public to reward a work concerning the merits of which it is ignorant.

At the Crystal Palace, then, arrangements will be made by which publicity is certain, and recompense sure; it must be visited, not by thousands but by millions, during the year; these will have leisure to examine, and no doubt will frequently go, in order to examine, the articles of which they stand in need. At this dépôt, examples should be found of everything good in every branch of Art that ministers to human wants and luxuries: eventually it will be so; but those will be unwise who put off the advantage offered them, until

their more shrewd and clear-sighted neighbours have taken leading prizes.

That "buyers" of all ranks, and with all imaginable wants, will go to this Crystal Palace, in the hope of there finding hints as to the best designers and the best makers, is quite certain; even to the Pantechnicon—the great dépôt of carriages—thousands go who do not buy, but who are there assisted to see their way as to where they can most advantageously make purchases.

We hope, then, that manufacturers and producers generally will, without delay, give this very important matter due consideration. So valuable an opportunity of displaying national produce has never been supplied by any nation of the world. At the Great Exhibition in Hyde Park, there was this disadvantage—articles once placed could not be removed, or changed, or augmented: at the New Crystal Palace, on the contrary, the contributor may act as he pleases with the space which becomes his property: the article of rarity or beauty just finished, may be shown there publicly for a time before delivery: the present importations may be there shown—and there sold, or, at all events, there "ordered:" the work that is to be considered a sample may be there deposited, for reference: in short, all the requirements of the producer, so far as they regard the making his productions widely and beneficially known, will be there entirely and effectually at his command, without the hazard of trade jealousies or rival interests; and they will be displayed with such "accessories and means to boot," as no private gallery or establishment, however large and brilliant, could by any possibility supply to him.

We repeat, publicity is the safest stimulant, as well as the surest recompense of improvement; and, in a word, publicity freed from any embarrassing or derogatory accompaniments will be obtained at the Crystal Palace.

We are not without a view to our own interest in tendering the advice we here offer: for it is our intention to report monthly in this *Journal* concerning the progress the industrial arts are making—as it will be here evidenced: these Reports will be of course illustrated by engravings. We shall thus more completely aid the manufacturer than we have done in the Reports of Progress periodically published in our *Journal*: for often when we engrave and describe a work, we have no way of directing the public as to where it may be examined, the manufacturer sometimes residing a long way off. Under the circumstances to which we now refer, we shall be able at once to point out the object for examination by those to whom it is interesting.

It is scarcely necessary to add that we shall by no means limit our Reports to this very narrow view of a gigantic subject: the whole world will be ransacked in order that its rarest and most beautiful products may be collected in this Crystal Palace: it will be amazingly rich in suggestions in every branch of Art and Art-manufacture: these resources will, we believe, be freely opened to us: and through us to our subscribers and the public.

Probably in our next number, we shall enter more fully into details relative to the plans we now barely refer to, as rendering the Crystal Palace a vast storehouse of instruction, and as certain to exercise a prodigiously beneficial influence upon British Art, by bringing together an amazing number of the best lessons of the best masters of all countries, gathered from the experience which past ages have bequeathed to the present generation.

LEGENDS OF THE MADONNA.*

If Mrs. Jameson were not one of the most pleasing and elegant of our writers on Art, she would at least be entitled to praise as among the most industrious and learned in all that pertains to art-love. Another large volume, interspersed with numerous illustrative etchings and woodcuts, being the third of the series of Sacred and Legendary Art, is before us. The subject, we should think, is one, which, from the authoress' delicate appreciation of the beauties of the female character, must have been peculiarly grateful to her; we can imagine the feelings with which she contemplated the beautiful character of the Virgin, as well in the scanty notices of her life transmitted to us by St. Luke, as in the more ample, but less authentic, traditions of those who revered and worshipped her under the appellations of the Mother of God, the Queen of Heaven, Sponsa Dei, Vergine Gloriosa, Virgo Sapientissima, La Madonna Purissima, Our Lady of Mercy, or under the more mournful title of Mater Dolorosa.

The work of Mrs. Jameson, which is preceded by a long and interesting introduction, may be considered as divided into three distinct heads; the first gives an historical summary of the Worship of the Virgin; the second relates the history of the Virgin herself; the third, and most important, is that which develops, by reference to and descriptions of numerous paintings, the hidden meaning concealed under emblematical representations; the thoughts that lie too deep to be read by those that run, which animated and inspired those great old masters of Art, and filled them with holy enthusiasm when they painted the most lovely of all groups, that of the Madonna and Child.

"A mother," observes Mrs. Jameson, "holding her child in her arms is no very complex subject; but like a very simple air constructed on a few expressive notes, which, when harmonised, is susceptible of a thousand modulations, and variations, and accompaniments, while the original *motif* never loses its power to speak to the heart, so it is with the *Madonna and Child*—a subject so consecrated by its antiquity, so hallowed by its profound significance, so endeared by its associations with the softest and deepest of our human sympathies, that the mind has never wearied of its repetition, nor the eye become satiated with its beauty. Those who refuse to give it the honour due to a religious representation, yet regard it with a tender half-unwilling homage; and when the glorified type of what is purest, holiest, loftiest, in womanhood, stands before us, arrayed in all the majesty and beauty that accomplished Art, inspired by faith and love, could lend her, and bearing her divine Son, rather enthroned than sustained on her maternal bosom, 'we look, and the heart is in heaven!' and it is difficult, very difficult, to refrain from an *Ora pro nobis!*"

This brief extract will suffice to show the spirit with which Mrs. Jameson has entered upon her task; the guiding principle of which is contained in the first paragraph of the introduction: "Through all the most beautiful and precious productions of human genius and human skill which the middle ages and the *renaissance* have bequeathed to us, we trace, more or less developed, more or less apparent, present in shape before us, or suggested through inevitable associations, one prevailing idea; it is that of an impersonation in the feminine character of beneficence, purity, and power, standing between an offended Deity and poor, sinning, suffering humanity, and clothed in the visible form of Mary the mother of our Lord." To interpret the pictorial language in which this one prevailing idea has been transmitted to the present time, and to explain the various phases and modifications which it experienced during the course of ten centuries, is the principal object of the work before us, and Mrs. Jameson has accomplished this object with her usual ability.

We must notice briefly the history of the worship of the Virgin, as related in the pages

* "Legends of the Madonna." By Mrs. Jameson. Published by Longman & Co., London.

before us. Mrs. Jameson informs us how the worship of the Madonna was engrafted upon the relics of paganism, how the Virgin mother was invested with the characteristics of Ceres, and of the Diana of the Ephesians; how the early representations of the Madonna and child recalled to mind the Egyptian Horus on the knees of Isis. She then tells us how the worship of the Virgin can be traced with certainty to the very commencement of the fifth century, and how it continued to increase, in spite of the opposition of the Nestorians and Iconoclasts, until the year 842, when Theodora, the widow of the last and most cruel of the Iconoclasts, established the Virgin on her throne. The devotion to the Madonna was unbounded till the time of the Crusades. Up to this period her personal history was limited to the brief notices contained in the Gospels. The intercourse with the East, however, introduced the Apocryphal Gospels to the west of Europe; and the legends they contained were worked up into ballads, stories, and dramas, and gradually incorporated into the teaching of the church.

Mrs. Jameson takes a rapid yet comprehensive survey of the history of Art as exemplified in the representations of the Virgin from the tenth to the seventeenth centuries. She touches on the softening influence, "the fit of compunction," which in the thirteenth century seized all Italy, and which showed itself in the enthusiasm excited by Cimabue's great Madonna, which made the people dance with joy when it was uncovered before them. She tells us that in the following century, and during the days of chivalry, the title of "Our Lady" first came into general use, because the Virgin was the lady "of all hearts," whose colours all were proud to wear. She alludes to the influences, the greatest of which was that of Dante (the friend of Giotto), which operated in the fourteenth century, to modify and improve Italian art; to its progressive development in the fifteenth century, in which the spiritual was still in advance of material influences, "the comprehensive power of fancy using more and more the apprehensive power of imitation, and both working together, till their 'blended might' achieved its full fruition in the works of Raphael."

We can only glance, in passing, at Mrs. Jameson's remarks on the revival of classical literature, which, while it added personal beauty to the representations of the Virgin, "was the commencement of that thoroughly pagan taste which, in the following century, demoralised Christian art." From this period, she adds, are dated portrait virgins, one of the earliest and most scandalous examples of which was Giulia Farnese, in the character of the Madonna, and Alexander VI. (the infamous Borgia), kneeling at her feet in the character of a votary. It was for preaching against such profanations as this that Savonarola perished at the stake; but not until Botticelli, Lorenzo di Credi, and Fra Bartolomeo, had felt and acknowledged his influence.

The beginning of the sixteenth century was a decorative character. Sacred and profane subjects divided the attention of the painter. "The same artist," observes Mrs. Jameson, "who painted a Leda, or a Psyche, or a Venus, one day, painted for the same patron a Virgin of Mercy, or a 'Mater Purissima,' on the morrow. Towards the close of this century religious art experienced a revolution; spiritual art expired, and was succeeded by theological art, in which the guidance of the painter's pencil was under the control of the church, and the treasures of wealth, and the productions of genius, were alike lavished upon "that miraculous house which angels had borne over land and sea, and set down at Loretto; and upon that miraculous, bejewelled, and brocaded Madonna, enshrined within it."

In the seventeenth century, the Eclectic School of the Carracci were remarkable for their attachment to the Madonna. Yet we learn from Mrs. Jameson, that "hand in hand with this development of taste and feeling in the appreciation of natural sentiment and beauty, we find the associations of a peculiar and specific sanctity

remaining with the old Byzantine type." This Byzantine type, it must be remembered, was a theological symbol, not a representation. "The moral type," says Mrs. Jameson, "was too nearly allied to the human and the real to satisfy faith." It is the ugly, dark-coloured, ancient Greek Madonna, which had all along the credit of being miraculous; "and to this day," says Kugler, "the Neapolitan lemonade-seller will allow no other than a formal Greek Madonna, with olive-green complexion and veiled head, to be set up in his booth." "These pictures," she adds, "are not so much idols as fetiches. The most lovely Madonna by Raffaele would not have the same effect: Guido himself, who painted such lovely Virgins, went every Saturday to pray before the little black Madonna della Guardia, and, as we are assured, held his old Eastern relic in devout veneration."

It is to the Spanish School that Mrs. Jameson ascribes the finest Madonnas of the seventeenth century, but these, she remarks, are more remarkable for their intensely human and sympathetic character than for their realisation of the spiritual Conception of the Virgin.

With some remarks on Jesuitism in art, and on the Immaculate Conception—the favourite subject of Guido and Murillo—on which she enlarges in another place (pp. 45-58), Mrs. Jameson concludes her sketch of the influences which modified in a general way the pictures of the Madonna.

We regret that our space will not allow us to notice the symbols and attributes of the Virgin, or her appropriate dress, or to extract the description given in the work, on the authority of Epiphanius, of the person of the Virgin, on the remarks of the authoress on the Madonna di San Sisto, the only picture which embodies her ideal of the Virgin. We cannot, however, forbear noticing her happy adaptation of the old legend, that St. Luke the Evangelist was a painter, and that, in this capacity, he had painted the portrait of the Virgin. "St. Luke," Mrs. Jameson remarks, "was early regarded as the great authority, with respect to the few Scripture particulars relating to the character and life of Mary; so that, in the figurative sense, he may be said to have painted that portrait of her which has since been received as the perfect type of womanhood." She then instances the noble, trustful humility of Mary when she receives the salutation of the Angel;—the decision, energy, and promptitude of her character shown in her visit to Elizabeth;—the proof of her intellectual power in the beautiful hymn she has left us,— "My soul doth magnify the Lord;"—the contemplative character of her mind, "she kept all these sayings and pondered them in her heart;"—her maternal devotion to her Son, whom she attended throughout His ministry;—and lastly, "the sublime fortitude with which she followed her Son to the death-scene, stood beside the cross till all was finished, and then went home, and lived;"—for she was to be to us an example of all that a woman could endure, as well as all that a woman could be, and act out in her earthly life. Such was the character of Mary; such the portrait really painted by St. Luke; and, as it seems to me, these scattered, artless, unintentional notices of conduct and character converge into the most perfect moral type of the intellectual, tender, simple, and heroic woman, that ever was placed before us for our edification and example."

Without some knowledge of the Apocryphal Gospels, to which we have before alluded, the subjects of many Italian pictures cannot be understood. The English traveller, unless attracted by the beauty of the forms, the colour, or the composition, looks with an uninterested, because unintelligent, eye upon the pictures illustrative of the life of the Virgin and her parents, with whose names even he is unacquainted. With a view to the better understanding of Italian pictures, selections from the Apocryphal Gospels were translated and published some years ago by Lady Calcott, but the book is by no means common. Mrs. Jameson draws largely, in the historical part of her work, upon traditionary sources for the personal history of the Virgin, which she illustrates not only by reference to well-known pictures, but

by numerous woodcuts and etchings. She divides this part of her subject into four parts, the first of which contains the early history of the Virgin from her birth to her marriage with Joseph, the period when she is first mentioned in Scripture. We have here the legend of Joachim and Anna, her father and mother; of the nativity of the Virgin; the Presentation in the Temple, familiarised, at least by name, to those who have visited Venice, by the celebrated painting by Titian, now in the Academy; and lastly, the Marriage of the Virgin—a favourite topic with painters, the details of which are totally unintelligible to those unacquainted with the legends respecting it.

The second part comprises the period between the marriage of the Virgin and the return from Egypt. The events are chiefly taken from the Scripture, but the details are worked out from the legendary histories which were current in the middle ages. The pictorial treatment varied accordingly as they were considered as mysteries or as events. Among the Scriptural subjects are the Annunciation, the Visitation, the Nativity, the Adoration of the Shepherds, the Adoration of the Magi, the Purification, the Flight into Egypt, and the Return from Egypt. The third part relates to a period of the deepest interest to the Christian, that which intervened between the sojourn in Egypt and the Crucifixion. To this period belong the groups called "Holy Families," which Mrs. Jameson distinguishes into *devotional* and *domestic*, or *historical*, groups, according as the action of the figures is addressed to the spectator, or to each other. To this period also belongs the subject called a "Riposo." These two classes of pictures comprehend some of the most beautiful works of Christian art. The Marriage of Cana has furnished the theme for some of the most gorgeous displays of Venetian skill, while the remaining events, namely, the Crucifixion, the Descent from the Cross, and the Entombment, have called forth the most sublime and affecting efforts of genius. The fourth part comprises the life of the Virgin, from the Resurrection of our Lord to the Assumption. With the exception of the Ascension of our Lord and the Descent of the Holy Ghost (in which Mary is introduced), the subjects are legendary. The last subject in the volume is the Coronation of the Virgin in heaven, where "in beatitude past utterance, in blessed fruition of all that faith creates and love desires, amid angel hymns and starry glories, ends the pictured life of Mary, mother of our Lord."

Every lover of ancient Sacred Art must feel greatly indebted to Mrs. Jameson for the pains she has taken, in this and her preceding volumes, to make it intelligible, by clearing up many of the mysteries which, to the superficial observer, shroud it and rob it of half its beauties. The works of the old painters are not those insipid and meaningless productions of genius we are sometimes apt to consider them; but they not unfrequently require an interpreter, not to point out the skill of the artist as a draughtsman or a colourist, but to explain the true meaning of what he has illustrated.

We observe, with great regret, that the accomplished authoress alludes, in the preface, to the failing sight of those eyes which have been almost worn out in the service of the art which she loves, and which, in her, has found so skilful and delightful an interpreter. Mrs. Jameson's self-appointed task is not yet over, and we shall look forward with pleasure to the work she is now preparing on "The Scriptural and Legendary Life of our Lord, and of his Precursor, St. John the Baptist;" but we would suggest that sight so valuable to the cause of art should be reserved for labours which no person is so well qualified to perform as Mrs. Jameson; and that the execution of illustrations on so small a scale as those in the work before us should, in future, be intrusted to more youthful eyes. To scrutinise too closely the etchings and woodcuts of the present elegant volume, with the evidences of Mrs. Jameson's industry, of her research, of her great knowledge, and true feeling for art before us, would, as has been said by a great writer on another occasion, "be like trying Manlius in sight of the Capitol."



C. R. LESLIE, R.A. PAINTER.

L. STOCKS, ENGRAVER.

UNCLE TOBY AND THE WIDOW.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE
2 FT 4 IN. BY 1 FT 4 IN.

PRINTED BY DAY & SON.

THE VERNON GALLERY.

UNCLE TOBY AND THE WIDOW.

C. R. Leslie, R.A., Painter. L. Stocks, Engraver.
Size of the Picture, 3 ft. 4½ in. by 1 ft. 9½ in.

STERNE'S "Tristram Shandy" was a favourite book with our fathers and grandfathers, when works of fiction were far less superabundant than they now are: in those days they were rare, now we are so inundated with them that to keep pace with the torrent, even where there is inclination so to do, is impossible; and no one scarcely, at the present time, ever thinks to revert to the novel of the past century. But "Tristram Shandy" has some amusing scenes in it, and Mr. Leslie has here very humorously illustrated one.

The Widow Wadman is most desirous to make a breach in the heart of Captain Shandy, or Uncle Toby, and finds a suitable opportunity for commencing operations, as she sees him seated one day in his summer house, or "Sentry-box," in which hangs a plan of the Siege of Dunkirk.

"I am half distracted, Captain Shandy," said Mrs. Wadman, holding up her cambric handkerchief to her left eye, as she approached the door of my Uncle Toby's Sentry-box—"a mote—or sand—or something—I know not what, has got into this eye of mine—do look into it, — it is not in the white."

"In saying which Mrs. Wadman edged herself close in beside my uncle Toby, and squeezing herself down upon the corner of his bench, she gave him an opportunity of doing it without rising up—"Do look into it," said she.

"I see him yonder with his pipe pendulous in his hand, the ashes falling out of it—looking, and looking—then rubbing his eyes,—and looking again, with twice the good-nature that ever Galileo looked for a spot in the sun.

"I protest, Madam," said my uncle Toby, "I can see nothing whatever in your eye." "It is not in the white," said Mrs. Wadman; my uncle looked with might and main into the pupil."

The expression of these two faces is wonderfully felicitous; the enquiring look of the captain and the archness of the widow could not be rendered with more natural unaffectedness. "Uncle Toby" is a portrait of Bannister, the celebrated comedian. The picture was exhibited at the Royal Academy in 1831.

ART IN CONTINENTAL STATES.

PARIS.—The President received, on the 26th November, at a private audience at the Palace of St. Cloud, a deputation of the Central Committee of Artists (Industrial Art), composed of the president, Van Tenc, L. Garneray, E. Thomas, Viger Duvignau, Gamen-Dupasquier, J. Klagmann, Chabal-Dussarguy, C. E. Clerget, A. Couder, J. Dieterle, V. Paillard, and Lienard; painters, sculptors, and manufacturers of artistic productions, employed at the government manufactories of Sèvres, Gobelins, &c. The President of the society addressed Louis Napoleon, and explained the design of the society, being the promotion of the Fine Arts in connection with industry, the regeneration of religious Art, and the amelioration of the social condition of industrial artists. He laid before the Prince the following requests:—1st, an organised Special Exhibition of the works of Industrial Art; 2nd, the creation of a Museum of Industrial Art; 3rd, the foundation of a Central School of Fine Arts applied to industry. This triple institution would be very favourable to the development of the supremacy of French industry, and render it capable of coping with foreign productions. M. Romieu, who has already done so much for the Fine Arts in general, has felt the importance of these questions, and has nominated M. Clerget as a fit person to send to England in order to study more closely the question as developed in that country. Interrogated by the Prince, M. Clerget explained in few words that the idea expressed by the committee was already realised in London by the creation of a Museum of Practical

Art at Marlborough House. A remark made by the Prince on the possession of L'Ecole des Arts et Metiers, M. Clerget answered—that the committee requested was the creation of such an establishment, and that all the manufacturing districts of England possessed special schools. In specifying the limits of Industrial Art, M. Dieterle explained the equivocal situation in which the artist of eminence might be placed—for example, a sculptor having executed a candelabrum may see it refused at the Salon du Louvre, on the pretext of its being Industrial, and at the Exhibition of Industry an object of the Fine Arts. M. V. Paillard, the well-known bronze manufacturer, showed in a few words the necessity of confiding the education of young industrial artists to special professors. The President then asked a note of these different objects, and will give it his particular attention. M. E. Thomas then presented the Prince with a statuette of Napoleon III., and received many commendations on its execution.—M. Lazerges has just finished the ceiling of the Salon Louis XIV., in the Tuileries.—A report has been spread that, in consequence of Jerome Bonaparte's inhabiting the Tuileries, there will be no Exhibition this year. We do not think this likely; *en attendant*, the time for sending in the paintings, &c., is from the 1st to the 15th February, and to be opened on the 15th March.—The facade of the Hôtel de Cluny, which was much deteriorated, has been completely restored; the large battlements of the wall have been re-established, the arms of the Abbaye sculptured on the large gate, and the gate itself completely renovated with great care and success.—A new varnish has been invented by Messrs. Sohneé, frères, for the preservation of plaster figures, making them hard without gloss, which will no doubt prove very useful.—An excellent plan has been adopted for the preservation of several fine statues of our ancient school, by Pujet, Coustou, Bouchardon, &c., the originals of which are fast perishing in the open air, in the gardens of Versailles, the Tuileries, &c. These are to be removed into the Louvre, and good copies will be executed by clever sculptors for the gardens: in a few years those *chef-d'œuvres* would have been totally destroyed.—M. Signol is giving the finishing touch to his chapel, in the church of St. Sulpice; it is well spoken of.—The monument to the memory of Daguerre has been inaugurated at Bry-sur-Marne, amidst a large concourse of persons, artists and others.—The church at the Villette has been decorated entirely by M. J. Bremond, in a very remarkable manner—simple and primitive; the religious feeling has been well carried out, both by the artist and by M. Lequeux, in the Greek style.—One of the oldest academicians, M. Huré, is deceased, at the advanced age of eighty-four: he was found dead in his bed. M. Huré was an eminent architect; it was he who finished the church of the Madeleine.—M. Sechan has commenced, in the interior of the Pantheon, the necessary religious paintings relative to the opening of this church, the inauguration of which is spoken of as to take place on the 3rd of this month.—Horace Vernet has sold all his property, &c., quitted France, and retired to Algeria. Many reports abroad respecting this singular resolution: as we are unable to give the right one we abstain.—M. Ingres has undertaken the task of painting the ceiling, in the hotel which was to have been painted by H. Vernet: the subject is the "Apoteosis of Napoleon I."—Paris, changed as it already is, is still to be much more so; many projects of alteration are spoken of. The Palais de Justice is to be isolated, also the church of St. Roch; and a new opening is being made to the Luxembourg Gardens.—The preparations for the Irish Exhibition go on well, but slowly; the Duc de Luynes has given orders to M. Froment-Meurice to dispatch the various fine objects he has in hand, in time for the Exhibition. There are, however, three things against us—that is, the new year, the furnishing the Tuileries—as the new Emperor purchases all the fine things sent him for inspection—and the New York Exhibition opens about the same period; we shall, notwithstanding, be certain of a splendid display from Paris.—The Théâtre of the Tuileries, and all the Palaces, have been sumptuously restored and furnished. Several rooms are in preparation in the Louvre under the title of "Musée Imperial" and "Royal," and will shortly be opened. Relics of historic interest and of antiquity are to be there preserved, amongst which will be seen the uniform of Chasseurs; sword and spurs worn by General Bonaparte in the battle of Marengo; the coronation robes, sceptre, &c. All public museums are carefully explored, in order to find articles fit to be placed therein.—The Count de Nieuwerkerke has opened his salons at the Louvre as usual; numerous invitations have been sent to artists.

CHEMICAL GLEANINGS.

Daguerreotype Pictures with the Natural Colours of the Objects represented.—At the sitting of the Paris Academy of Sciences, November 8th, M. Niepce St. Victor exhibited some Daguerreotype pictures, in which the natural colours of the objects represented were given of a more or less permanent character. M. Niepce is fully assured that nothing more is required than a suitable preparation of the silvered plate in order to obtain every colour. "I commenced," says M. Niepce, "by taking representations of coloured engravings, then of artificial and natural flowers, and afterwards of the figure of a doll, dressed in clothes of various colours, of which gold and silver lace always formed a part. I succeeded in obtaining all the colours of the objects, and what is both curious and extraordinary, the gold and silver was always depicted of its natural metallic lustre; rock crystal, alabaster, and porcelain were also represented of their natural appearance. A singular peculiarity was observable in taking representations of precious stones and glass; a deep green placed before the object glass gave a yellow instead of a green picture, whilst a light green glass placed alongside a dark green was correctly represented. The great difficulty is in obtaining several colours at one time; this, however, is possible, and I have often obtained this result. I have noticed that the light colours are reproduced much better as well as more quickly than deep colours; that is to say, that the nearer the colours approach to white, the more readily are they reproduced, whilst the nearer the colours approach to black, the more difficult are they of reproduction. Thus white light, instead of hindering the reproduction of the colours, tends, on the contrary, to facilitate it. The production of the colours of the objects is effected as well by means of a camera lined with white paper, as by the ordinary darkened camera. The same results are also obtained when a dark camera lined with mirrors is employed. The colour most difficult to obtain with all the others is the deep green of foliage, whilst the light green is very well represented, especially if it be taken from some shiny object like that of glazed green paper. To obtain the deep green colours, the plate must be warmed previous to exposure to the light, whilst to obtain most of the other colours, and especially the fine white, it is necessary that the sensitive coating on the plate should be brought by means of heat to a cherry red colour. The following are some practical points which M. Niepce considers likely to lead to a complete solution of the problem of heliochromy. If on the removal of the plate from the bath it is simply dried, without raising the temperature to the point at which it changes colour, and be now exposed to the light covered with a coloured engraving, a representation of the engraving with all its colours will be obtained after a very short exposure; most frequently, however, the colours are not visible; only some of them appear when the exposure to the light has been sufficiently prolonged, such as the greens, the reds, and sometimes the blues; the other colours, and frequently all the colours, though certainly there, yet remain latent; a proof of this is seen in the following fact. If we take a plug of cotton impregnated with ammonia, which has already been used to clean a plate, and gently rub the plate, a representation of the object in all its colours will gradually make its appearance. In this case the superficial coating of chloride of silver is removed by the rubbing, and the under and deeper layer in immediate contact with the plate, and on which the picture is delineated, is brought out. It will thus be seen that all we have to do is to find a substance which brings out the picture, and which perhaps at the same time fixes the colours; the problem would then be entirely resolved." M. Arago, after communicating the above to the Academy, mentioned a peculiarity which M. Niepce had omitted, though one of the most important results. This peculiarity is, that the impression of the light on the prepared plate is not the same at all hours of the day; it is greater in the morning and in the afternoon than in the middle of the day, and it is less at

2 P.M. than at 10 A.M.; M. Daguerre noticed this latter fact. The alteration which the colours undergo is also not the same on the exposure of the plate to the light at one hour as another; the colours are less fugitive when the plate is exposed in the afternoon than in the morning.

Vulcanisation of Gutta-Percha.—The advantages which have accrued from the vulcanisation, as it is called, of india rubber are well known. Not only is the power of elasticity increased, and its facility of bearing high temperatures without decomposition, but it is also rendered insoluble in oils, naphtha, and turpentine, all of which affect common india-rubber. Many attempts have been made to alter the properties, by vulcanisation, of gutta-percha in a similar manner, but hitherto without success, except the object should happen to be secured by a process recently devised by an American, Mr. John Rider, of New York, and for which he has protected himself by the American patent-law. The novelty of his process consists, firstly, in heating the gutta-percha before vulcanisation to such a degree as to expel its most volatile ingredients, which can generally be effected at a temperature from 285° to 430° F.; then incorporating with it a hyposulphate, either alone, or in combination with metallic sulphurets, or whiting, or magnesia, or with all of them together, and then subjecting the mixture to a temperature of from 285° to 320° F.

ART IN THE PROVINCES.

EDINBURGH.—The members of the Royal Scottish Academy have recently elected as associates of that institution Messrs. M'lan and Ross, painters, and Mr. Brodie, sculptor. We are only acquainted with the works of the first-named gentleman, whom we congratulate on attaining a position to which his merits fully entitle him; he has painted several clever pictures of Scottish history. While writing of this Academy, it is only just in us to qualify some remarks we recently made with reference to the intended sale of one of Etty's fine pictures in their possession. It was considered by some of the members that, as they had five specimens of the pencil of this great colourist, it would benefit the schools of the Academy to sell one, and purchase instead a work by some other great painter, such as Turner, Mulready, or Delaroche, to vary the collection, and to open a new subject of study for the pupils. Such an exchange, so to speak, would doubtless be most advantageous, and though we should regret to know the Etty's were separated, yet if the interests of the Academy seem to require it, and the sale can be effected without any breach of faith, circumstances would justify the disposal. At all events, so far as our former observations extend, we certainly should not have expressed our opinion so strongly had we been in possession of all the facts of the case.

BATH.—The Bath Graphic Society held their first meeting for the season on Tuesday. The success attending their former meetings induced the committee to engage the Octagon, at the Assembly Rooms, which, already decorated with portraits, scenic blinds by Absolon, and statuettes, is admirably adapted for the purpose. This meeting partakes of the nature of an exhibition, rather more than the London meetings of the same class; the number of amateurs, and the admission of ladies, requiring something more than would satisfy artists met to discuss merely professional topics; consequently many county families are subscribers; indeed one of the county members is president. The contributions included beautiful samples of Sèvres china, from the collection of P. Sheppard, Esq.; golden salver and ewer, from the Marquis of Thomond, who sent also a fine Sir Joshua; chasings in silver gilt, by Benvenuto Cellini, from the cabinet of Sir William Holburn, Bart.; with antique gold and silver plate, from Messrs. Wright, and Mr. Harris, &c.; Mr. Broderip most kindly lent a magnificent picture by Lance, and another—the "Mountain Stream," by Lee; while Mr. Maud, their most zealous ally, sent his new acquisition—the large picture of the "Bull Fight," by Ward, painted in the heyday of his ambition to eclipse the Rubens landscape now in the national collection; also others by Herring, Bright, Barrett, &c.; Ward's study for his picture of "Change Alley" was there, and Maddox's "Golden Age" was kindly lent by Mr. Lamb; with many other choice pictures.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY AND THE ENGRAVERS.

It seems that at length the body of engravers, who have for so many years, from one generation to another, been fighting their way to places in the great council of the Fine Arts, will be admitted; the Queen, as the head of the Royal Academy, having recommended to its members, that the petition of the engravers should be granted. We know that many of the most distinguished academicians have felt the justice of the claim, and have long been prepared to admit it, but there were difficulties in the way not easily removable; and even now we do not quite see how the matter can be arranged satisfactorily to all parties. The first point to be settled is the number to be elected; and then who are to be chosen, and when, and how. According to the rules of the Academy all full members must be elected from the associates; but if this is adhered to, the gentlemen who have rejected the lesser honours, Messrs. Burnet, Doo, Goodall, Robinson, &c., who are not young men now, and, moreover, who have been the originators of the recent movement, stand little chance of reaping the reward of their exertions, although unquestionably standing at the head of their profession. Again, will such elections take place only as vacancies occur? if so, their chances are more remote than ever. The only way of meeting the difficulty, as appears to us, is to extend the academical body altogether, say, by six full members and four associates; the four associates might be elected at once, from engravers of repute, who would not object to the grade with an early prospect of advancing; and four out of the proposed six new academicians might be filled up from those holding the lower rank, and also from the new ones, the latter at once being elevated to the higher dignity by accumulation, as university men sometimes do. This is presuming that four will be the number elected, and certainly it is not too large a proportion. But the question of adding to the numerical strength of the Academy is one not likely to be entertained; there seems to be a degree of impenetrability in that magic word "forty," which resists every attempt to break through, though we are satisfied it might be done without injury to the society; on the contrary, we believe the Academy would be largely benefited by it, in the estimation of the whole artist-world and of the public, and in their own additional power. We admit, however, that this question is one of considerable delicacy, and that many persons, whose opinions are entitled to the highest consideration and respect, differ from us in toto. But we must wait patiently to see what steps are taken; we know that among the "forty" are very many of liberal and enlightened views, fully alive to the interests of the society, and prepared to carry out wise and just measures of progress; we trust they will not be thwarted in their purpose by others whose minds are prejudiced in favour of the "good old ways."

NATIONAL GALLERY.—The two pictures by the late J. M. W. Turner, of "Carthage," and the "Sun rising through a Mist," have been placed in the great room in juxtaposition with the finest Claudes, agreeably to the desire expressed in Turner's will. The comparison thus invited, and so fully tested, will be appreciated with delight by the admirers of the British school of painting, as placing it in the highest class of landscape, equal to any other; and probably many persons will regard these pictures as the greatest perfection hitherto achieved of grand poetical composition invested with the charms of colour.

CITY COMMISSIONS TO SCULPTORS.—Next to that passage in Her Majesty's speech to Parliament which acknowledges Art and establishes its right to national support, there has been no event of modern times more gratifying than that we now announce; viz., that the city of London has commissioned six British sculptors to execute six statues in marble to decorate the Egyptian Hall of the Mansion House.* The

artists who have received commissions are Baily, Mac Dowell, Marshall, Foley, Thrupp, and Lough—four of them at all events being the best "men of the Art." A clear proof that "jobbing," and patronage are to be considered after the credit of the city and the glory of Art. The details have not yet been arranged; nor is it we believe quite certain, as yet, whether the statues will be historic or ideal.

THE DUBLIN EXHIBITION.—It is desirable to inform artists that a book will be placed in the building with true prices entered therein of such pictures, &c., as are for sale, to which intending purchasers may refer, and that no commission or charges will be made by the committee on works sold. The workmen employed on the building are making rapid progress, and the edifice is beginning to assume "shape and feature." We continue to receive most satisfactory accounts of the preparations which the British and foreign manufacturers are making to contribute to its success; but we are desirous still of urging upon those who have not yet promised their support, to put themselves at once in communication with Mr. Roney, the indefatigable secretary. There should be no backwardness in promoting an object that promises so much good to Ireland, and which cannot be without its advantages to the contributors.

Mr. WORNUM has recently delivered three lectures to the members of the Society of Arts, and the students of the Government School of Ornamental Art. The subject of these discourses respectively were Egyptian, Greek, and Roman ornament. Their universal interest, the lecturer's extensive knowledge of all matters connected with them, and his able method of treating them, could not fail to attract a crowded audience to the room; while a large number of drawings, illustrating the forms and various effects of decorative art, threw much light on Mr. Wornum's able criticisms.

THE CRYPT OF GERARD'S HALL has been carefully taken to pieces, and each stone marked; and there is a probability that it may be re-erected in the grounds of the Crystal Palace at Sydenham, a very appropriate locality, where it could be seen to greater advantage than ever, and would have its uses among the instructive wonders to be gathered there from all quarters of the globe. The company of directors have applied to the city, and their decision is favourable. It would be curious if Temple Bar should some day find a home there also; it should be no ungraceful addition to a public garden.

THE PANOPTICON.—The exterior of this building is a striking novelty in London; and the interior is being fitted in an equally novel way. A vast dome covers the area, richly painted in the Saracenic taste, and relieved by gilding; the character of the decorations throughout are in the same style. Every exertion is being made to complete the entire preparations for opening the building at Easter. The enormous organ by Messrs. Hill, is erecting. Laboratories of the most perfect kind are in progress, the wish of the committee being to make this the most perfect home for modern science in London. The optical diorama is to achieve something greater than has hitherto been done; and it is in contemplation to exhibit fancy scenes by our greatest artists, accompanied by classic music. Weber's opera of "Oberon" is spoken of as one work selected; and artists have been invited to compete in designs for this purpose. Some fine statuary has been secured; "The Bashful Beggar," engraved in our number of last November, among the number, as well as many good works of a higher class.

movement a-foot: towards the close of 1851, we had the honour to dine with the Lord Mayor, at a semi-private dinner at the Mansion House, when we took occasion to point out to his lordship the coldly naked character of the walls, and especially the several niches which, although made when the building was erected, had never received occupants. In answer, the great expense was urged: we replied that the expenditure might be gradual, by an annual grant sufficient to purchase one or two statues, and that meanwhile the niches might be filled by plaster casts of statues by British sculptors. This is precisely what the city magnates are doing, except that they are purchasing six instead of two. All honour to them! This is indeed very cheering to Art, and speaks trumpet-tongued of its auspicious future.

* We presume to claim the merit of having set this

THE GREAT EXHIBITION.—All traces of the enormous Palace of Crystal constructed in Hyde Park are now removed; the ground upon which it stood is levelled, and prepared for sowing grass in the spring; the spot will soon regain its original appearance.

DISCOVERY OF MARBLE STATUES IN WINDSOR FOREST.—It is often the province of a journalist to relate the discovery of statues and other valuable works that have lain hidden in the earth for centuries; and but for such incident they would in all probability never have been preserved, or descended to us. But whenever such treasures are exhumed, the mind naturally wanders away to the once favoured cities of Greece and Italy, and reverts to that period when they fell before barbarism. Yet, strange as it may appear, and it is almost beyond belief,—in Windsor Forest, miles away from any habitation, for many and many long years have slept statues in marble of the rarest excellence; why, or at what period such works were, or could be cast aside, nothing is known; and how they came there is a question equally without a solution; yet so it is. The first knowledge that there were such treasures arose from one of the woodmen employed about the park stating his desire to have a figure that was lying, partly buried in the earth, in one of the covers, at the same time asking permission to place it on his garden walk. The request was granted, horses and chains went to work; it was dragged forth, and in a short space of time found a pedestal and a coat of whitewash at the woodman's home. As soon as it was placed, His Royal Highness Prince Albert, ever wakeful to the interests of Art, yet under the circumstances never deeming it could be of any worth, proceeded to its new locality, when to his surprise he saw, as he pronounced it, a work of great beauty and value. With the taste and judgment of His Royal Highness, matters were not permitted to remain here, but going to the spot from whence the statue came, he saw sufficient to direct that further search be made. And no fewer than four other statues, a colossal group of three figures, and numerous fragments were revealed. It may be here stated that without a guide it is almost impossible to reach the parts of the forest where they have been so long. But our readers will remember the statue of His Majesty George III. at the end of the Long Walk; on arriving there, the thick wooded part has to be penetrated, bearing slightly to the left hand, and to the distance of about a mile, but there is no kind of path or track in any direction: two miles beyond this is the nearest house. To see them in such a place and at such a time, trees growing over and around them, with hazel wood springing up between, brought forcibly to the mind Stevens's discovery in central America; it was the same "picture in little." At this time Mr. Thornycroft was communicated with to report upon their restoration; that done, it was thought desirable to have them brought to London, and three of the statues and the largest group are now in his studio. With the exception of one, which is a Greek statue in Parian marble, they are all by the same artist—Pietro Francavella, or, Latinised, Petrus Francavellus. Each work is inscribed with his name and dated. The subject of the great group, "Venus defending a Nymph from a Faun," is treated most masterly. It is the last dated of his works, and notwithstanding the consummate knowledge it displays in composition, drawing, and anatomy, yet there may be traced in it a slight leaning towards that affectation of grace, which so disfigures and distinguishes the works of his immediate followers, by whom the study of nature was abandoned. Her simple beauty was indeed too homely for men to contemplate who gave themselves up to what they misnamed *idealism*, but the realm of fancy has narrower limits than they in their ignorance supposed; and, as a consequence, their conceptions were of a beauty which nature in her truth disowned, and in distempered dreams, forgetting her pure laws, they produced, as we too often see, the fantastic and artificial graces of the drawing-room, which so degraded Art. Francavella rose superior to all this; he was worthy of his great master John de Bologna; and, as his statues of Moses and

Aaron, at Florence, show, he feared not to attempt the solemn grandeur or the dignity of Michael Angelo; and in one of the figures at Mr. Thornycroft's, the most mutilated, probably that of Samson forcing the hands bound behind with cords, the violent effort to free himself, gives great scope for muscular action and anatomical display, of which we have in this work an exceedingly fine example. One of the statues, judging from a quaint but not unusual device of a child blowing with flowers, indicated as mixing with the breath, the figure young in form, and partly in repose, is, it may be presumed, intended to represent Æolus. The most perfect is the Apollo, a statue full of youthful beauty; he is represented kneeling with one knee upon a rock, the right arm resting upon the lyre, the body leaning slightly forward; the head, surrounded by a wreath of bays, is turned towards the right shoulder, as if in the act of listening: the whole action of the figure is that of great ease and elegance. The sculptor's name seems to have taken various forms; thus we have Francavellus, Franchevilla, and Franca Villa; he was born at Cambry, about 1538, which place he left early in life to study in Italy, as already stated, and became the pupil of the celebrated John de Bologna. His productions are known and prized, both in France and Italy.

THE GRAPHIC.—This Society held its first meeting for the season in the library of University College, which, it may be remembered, has been liberally granted by the authorities for these occasions. Some of the members withdrew on account, it may be, of being placed by this change at a greater distance from the place of meeting than they were when the Society met at the Thatched House Tavern. The Society has been augmented by, we believe, the admission of upwards of thirty members. The library forms an ample and commodious saloon, between which and the old place of meeting, in point of convenience, no comparison can be instituted. Among the works exhibited were F. Goodall's "Raising the Maypole," many admirable drawings and sketches by Lawrence, Wilkie, Bright, Richmond; pictures by Lance and others; several anonymous portfolios, and an engraving of very high merit by Willmore, after Stanfield's picture "Wind against Tide."

SHAKESPEARE'S HOUSE.—At last the Government have taken the position they ought to have done long since, and have accepted the birth-place of England's greatest bard, and become its future custodians; an Act is to be shortly introduced before Parliament giving the Board of Public Works this responsible position. That it is a very responsible position cannot be doubted, for the house at present is in much danger by age and neglect, and unless something be done soon it will save all further trouble to anybody by falling to pieces. The houses on each side of the birth-place, originally part of John Shakespeare's tenement, have now been unoccupied for a long period; for it was impossible either to keep tenants or to let them anew, till some final arrangement was made by the Committee who had purchased the premises. When we consider the time which has elapsed since the sale, the large sum of money collected by various means, and the unsatisfactory appearance of begging-books, in the very room where the bard was born, opened for fresh monies till within the last few months, we are glad to see the affair, so far as the committee are concerned, at an end: but that end should not come until their proceedings have been published, accounts audited, and some acknowledgment made toward those who have subscribed. It is easy enough to turn these things over to a Government, and so for a Committee to rid themselves of all responsibility in future; but it is only fair that the public in general, who have purchased the house, and subscribed so large a sum, should know how the money has been spent. At present we know of none of the Committee willing or able to do this; nor have heard of one subscriber who has had a receipt for his money. It is due to the nation as well as to the Committee, that some public notice be given of what money has been received, and how it has been expended.

REVIEWS.

THE ELEMENTS OF PICTURESQUE SCENERY, &c.
By HENRY TWINING. Published by LONGMAN & Co., London.

Simplicity is the last quality we arrive at in all things—in art-literature it is yet a remote property. The German school long ago complained that Goethe, Wieland, Schlegel, and others who aspired to elevate the art of Germany, were wholly unintelligible; and so it is with many among ourselves who have dictated—assumedly *ex cathedra*, to the painters of our own school. Of all that is put forth by writers ignorant of the practice of art, a very insignificant portion is available to the painter. Neither the poet nor the philosopher can write for the painter, because they know not the limit of the means of expression in art. The most useful book to the student is that which teaches him how far the phenomena of nature are imitable by the means and appliances of art, and the method of working out this imitation. The painter can best afford available information as to the practice of art; but very often communications which might have been valuable are rendered unintelligible by what is intended to be fine writing. In his preface, the author of the work before us says:—"It must, however, be evident that descriptions which are intended, in some measure, to supersede studies made with the brush, should unite, as far as possible, a systematic arrangement of the facts described such as is best suited for their retention in the memory, with a style simple and unexaggerated. Such embellished portraiture as please, chiefly because they dazzle the imagination, would be ill adapted for the purpose of imparting information which is destined to become practically available." By such impressions the author is actuated, and he writes in such a manner as to be at once understood. The headings, under the sections into which the work is divided, are—"On Sight"—"Rocks"—"Description of the active Volcano"—"Glaciers"—"Description of Trees"—"Buildings"—"Ruins"—"Figures in the Landscape." Much of the book is devoted to a consideration of foreign scenery. We wish it had been limited to a description of that of these islands, which we maintain, in its combinations, and on a limited scale, surpasses, in picturesque essential, the landscape material of every other country. Within hail of Snowdon, or Ben Cruachan, or any of the Scottish bens or lochs, we may see in half an hour even changing phases and phantasms that half a year, with the pen and the brush, would be insufficient to describe. A great section of our painters have long devoted themselves to foreign scenery, especially that of Southern Europe, which is incomparably more easy to paint than our home material. Many English artists have given a large share of attention to the characteristics of various trees, and their success in painting this indispensable component of nature has transcended that of the painters of all modern schools, though not some of the masters of the palmy time of the Dutch school—as Hobbima, who dwelt in the woods and roosted with the birds—or Ruysdael, or both—but we have more freshness of colour—their almost universal brown is a manner of their school. Under the head "British Park and Forest Trees," considerable space is devoted to the varieties which figure in landscape composition. "A scene," says the author, "which does not exhibit a tree under some form, becomes a waste—a desert, a coast-scene—a quarry, or some other characteristic portrait of inanimate nature, but scarcely constitutes a landscape. The presence of trees is, therefore, most essential to rural scenery, and their appearance is intimately associated with rural and pastoral habits." The book, as the production of a practical painter, deals with the materials of which it treats in a plain and simple style, purely with a view to execution in his views of nature. The author, never losing sight of pictorial delineation, shows an originality of thought from which an earnest aspirant may obtain much valuable knowledge.

HOUSES OF AMERICAN AUTHORS. Published by PUTNAM & Co., New York. S. Low & Co. London.

The plan of this book is excellent; it is a picture gallery of portraits and landscapes, exhibiting the features of many of the principal literary men of America, and their residences. The houses of authors, whose names are household words in their own country, have an interest far beyond those of other individuals, however elevated in position; it is there that thoughts are developed, ideas are matured, and influences are cherished, which time scatters over the whole surface of society, in words

that live through ages, for edification, amusement, or delight. We regard the stately castle, and the richly decorated mansion, with a feeling somewhat akin to admiration; the grandeur of these impresses us: but the more humble dwellings of the poet, the philosopher, the historian, and others upon whose minds Providence has stamped the majesty of intellect for the welfare of their fellows, seem to us to demand higher sentiments—those of love and admiration,—inasmuch as they are the abodes, generally, of noble and elevated spirits, "born to enrich the world." The compiler of this volume says in his preface:—"Although there are no Abbotsfords, which have been reared from the earnings of the pen among our authors' homes, yet we feel a degree of pride in showing our countrymen how comfortably housed many of their favourite authors are, in spite of the imputed neglect with which native talent has been treated. Authorship in America, notwithstanding the want of an international copyright which has been so sorely felt by literary labourers, has at last become a profession which men may live by." Certainly, if the engravings that adorn the book convey a faithful idea of the residences of American authors, and we have no doubt they do, literature in the States is a far more profitable vocation than in England. We will venture to affirm that no one could point out six English authors, entirely dependent upon their literary exertions, so well housed as any of the seventeen whose homes appear here; possibly if an international copyright act between the two countries were in existence, the disparity would not be so evident; for we believe English authors have more ground of complaint on this score than American—Mrs. Stowe always excepted. However, we will not argue this question now, but will express our gratification that there is somewhere a country where authorship is a profession that men may live by, and in luxury too, to judge by the elegant rural abodes of Washington Irving, the late J. F. Cooper, Emerson, Longfellow, Prescott, Lowell, &c. &c. America has good reason to be proud in the knowledge that her sons of genius can pursue their labours in the retirement of her rich and beautiful home scenery. The text of this volume consists of biographical sketches of the writers whose names are introduced into it, from several well known pens. The engravings and woodcuts are very carefully executed, and some fac-similes of manuscripts of the various authors form most interesting addenda to the other contents of a very entertaining book.

THE SKETCHER'S MANUAL. By F. HOWARD.
Published by DARTON & Co., London.

The dedication of this book to the late President of the Royal Academy, Sir M. A. Shee, dated so far back as 1837, and some observations contained in the preface, assure us of its not being a recently written work, though we do not remember to have seen it before. Fifteen years is a long period for a book to have been before the public without the demand for a second edition, but the fact is not necessarily a proof of any deficiency of merit on the part of the author's performance, for Mr. Howard's "Sketcher's Manual" is an example that proves the contrary in the most satisfactory manner to our minds. Notwithstanding there is in it much that seems almost useless repetition, as in the various rules and illustrations under the head of "arrangement," all of which lead but to one end, and might judiciously have been classed together, this defect may be overlooked in consideration of the general instruction conveyed throughout his book; moreover it is only by heaping "precept upon precept," rule upon rule, that many students of Art are initiated into its mysteries; and so probably Mr. Howard thought. His aim is to show the young artist or the amateur how to make a picture by the most simple principles of composition, limiting his instruction however to landscape painting, except where figures are introduced as objects of secondary importance. Light and shadow are the principal matters discussed, and in plain, untechnical language that may be readily comprehended; and as these, next to form, are the most essential qualities of excellence in a picture, which, in fact, derives all its power and effect, pictorially, from their proper management, they cannot be too frequently and forcibly urged upon the student. There is an old story of a Quaker who is reported to have said to his son: "Make money, honestly, if you can, but make money;" and so Mr. Howard insists in his preface, that a "picture must be made honestly if you can, but make a picture," by which he would permit rules to be disregarded and the truths of nature violated, to attain a certain end. This is a dangerous doctrine to teach a young artist, one too totally unnecessary, for the laws of natural effects are amply sufficient in themselves for every

purpose he may require. It is not because Reynolds and Turner may have thought fit occasionally to work in opposition to those laws, that the example of such authorities is to be imitated: there is no middle course between truth and error; whatever approaches the latter should be studiously shunned, even though it may be overlooked by those who regard not effects through the causes producing them.

PICTURES FROM SICILY. By the Author of "Forty Days in the Desert." Published by A. HALL, VIRTUE, & Co., London.

We always welcome a book from the hands of Mr. W. H. Bartlett, because it is certain of containing much that is agreeable and instructive to read, and much also pleasant to look upon, his pen and pencil working harmoniously together. He is a traveller who turns his note-book and his sketch-book to good account for his own reputation, and no less so for the benefit of his readers. His "Pictures from Sicily" may not, perhaps, show the vivid colouring and grandeur of composition exhibited in the scenery of other countries he has visited and described, but they are scarcely less picturesque in character, and have abundance of historic interest. A country possessed at successive periods by Greeks, Carthaginians, Romans, Saracens, Normans, Germans, French, Spaniards, and, lastly, Italians,—for each of these respective races at one time or another held dominion there—must have some memorials of departed greatness worthy of record. It seems to have been Mr. Bartlett's chief object to trace out where these are to be found amid the beautiful natural scenery of the island, as in the elegant ruin of Grecian architecture, and in towns and cities where temple and cathedral shine forth in the fanciful but rich adornments of the Byzantine, Saracenic, and Norman styles. Upwards of thirty highly-finished vignette engravings upon steel, besides some woodcuts, constitute the illustrations to this volume; they embrace many of the most interesting and notable objects in Sicily. The text is not only an excellent historical and topographical description of the place, but it forms a valuable guide-book for future travellers in an island whose beauties are manifold, and of a nature to woo the tourists in multitudes to its shores. Our notice comes too late to commend the volume as a Christmas present, yet in time to speak of it as a worthy "new year's gift."

SACRED PRINTS FOR THE SCHOOL AND THE COTTAGE. Edited by the Rev. H. J. ROSE, B.D., and the Rev. J. W. BURTON, M.A.
Published by HERING & REMINGTON, London.

Several months since, we announced the preparation of a work, by a number of clergymen and others interested in the moral welfare of the poorer classes, the object of which was to give a wide circulation to a series of cheap prints, that might really adorn the humble apartment, as well as edify its inhabitants: "to familiarise the eyes of labouring poor with forms of beauty, and to connect those forms with images of piety, holiness, and virtue." An undertaking so noble in its nature, and so calculated to produce lasting benefits, would well entitle it to our support, even were the results, so far as the plan has been hitherto carried out, less satisfactory than they are. To show how determined the editors are, that only the highest order of Art-talent should contribute to their design, we find in the twelve prints, constituting the first part of the work now before us, that they have pressed into their service the genius of Raffaele, of Ludovico Caracci, of Murillo, Reynolds, Overbeck, Hübner, Veit, and Fubrich,—names that are in themselves a guarantee of all that is excellent. The prints are well coloured, and on a scale sufficiently large for framing: they are surrounded with an ornamental border, containing texts of Scripture applicable to the subject of the picture, so that the heart may receive instruction while the eye is gratified. It is not too much to hope that these prints, which, we understand, can be sold at about eight-pence each, will supersede the absurd, and too frequently low, representations which so often disfigure the homes of our artisans and peasantry.

THE STAG AT BAY. Engraved by C. MOTTRAM, after the Picture by Sir E. LANDSEER, R.A.
Published by T. McLEAN, London.

A real "gem" of an engraving of the same subject which has long been familiar to the public through the larger print, and which, therefore, needs no detailed description. It is engraved by Mr. Mottram with much delicacy, and will constitute a pleasing addition to the portfolio of the collector.

ANCIENT AND MODERN COLOURS, FROM THE EARLIEST PERIODS TO THE PRESENT TIME, WITH THEIR CHEMICAL AND ARTISTIC PROPERTIES. By WILLIAM LINTON. Published by LONGMAN & Co., London.

Few men have examined the history of colours so zealously as Mr. Linton has done, and his researches throw considerable light upon many of the pigments employed by the ancients, of which previously we had but a very doubtful knowledge. The little work now given to the public by this celebrated landscape-painter contains, in the most condensed form, everything of any value which has ever been written on the ancient colours. A most searching examination is made of the colours found on the Egyptian tombs and Assyrian palaces, and we are made acquainted with facts concerning the chemical knowledge of these ancient people, which were lost to us in the mysteries of ancient chronicles. Mr. Linton must have laboured hard, and certainly the result of his industry is a small book of great interest and value. Of modern colours Mr. Linton can speak with more correctness than most artists, as he is one of the very few artists who have paid any attention to the chemistry of colours, and instituted fair experiments on their permanency under different circumstances. All artists will act wisely in studying the result of Mr. Linton's inquiries.

THE OLD FOREST RANGER. By MAJOR WALTER CAMPBELL. Published by A. HALL, VIRTUE, & Co., London.

Major Campbell in Asia, and Lieutenant Gordon Cumming in Africa—*par fratrum nobile*—seem to have been the sworn enemies of the brute race in those quarters of the world respectively, and to have pursued their game with the daring and coolness essential to the successful issue of such dangerous amusement, and with the insatiable excitement it is likely to produce. We confess, however, to have so little sympathy with such sports, that we would much rather read Watty Campbell's (the "Jungle Wallah") reminiscences of his sporting days than have been his companion in the Neilgherry Hills, and elsewhere; though we are sure he is a hearty good fellow, and would have done his best to make one comfortable, and as safe as circumstances would admit. A book which has reached a third edition, as this has, is beyond criticism, for the public has already put the stamp of approbation upon it; and the fact is not to be marvelled at, for it is full of wild adventure, and most amusing incident, of which thousands, who "have no stomach for the fight," like to hear.

HISTORY IN RUINS. By G. GODWIN, F.R.S.
Published by CHAPMAN & HALL, London.

Mr. Godwin has done wisely to publish, in a separate form, this series of papers, which we read with much interest when they appeared in our contemporary the *Builder*, entitled "A Series of Letters to a Lady." They embrace a concise, but for those to whom they are more especially addressed, a sufficiently copious history of architecture, with the characteristics of the various styles that have prevailed in all ages and countries; and as the author has judiciously divested them of all unnecessary professional technicalities, they must be perused with pleasure as well as profit by the uninitiated. We have long felt the want of such a little work as this, to recommend to our young friends, who have applied to us in their extremity; we shall have no like difficulty for the future.

THE FUNERAL CAR OF THE DUKE OF WELLINGTON. Published by DAY & SON, and ACKERMAN & Co., London.

Thousands on the day of the funeral had a glance of the magnificent car, which bore the dead hero to his grave; and many thousands more may have received some idea of it from the numerous prints already published; but this is the only illustration which conveys anything like a correct notion of the grandeur of the whole composition, and of the artistic merits of its complicated details. The drawing was made by authority, from the designs furnished by the artists who were employed to construct it, so that there is no doubt of its being faithfully represented. Our business now is not to criticise the design, but the print; else there are some parts we might take objection to, although, as a whole, it was well worthy of the use to which it was applied; and taking into consideration the short time allowed for preparation, the marvel is it came forth so well. Messrs. Day's print is most carefully executed, and sufficiently large to show the ornamental details to advantage.